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No. 180

17

THE

JUDSON D. METZGAR

Collection of

JAPANESE PRINTS AND BOOKS

Mainly the Work of

HIROSHIGE

TO BE SOLD AT UNRESTRICTED PUBLIC AUCTION

Monday and Tuesday Evenings, April 4 and 5, 1921

At 8:15 o'clock

ON VIEW FROM THURSDAY, MARCH 31, 9:30 TO 5:30

THE WALPOLE GALLERIES

10 EAST 49th STREET

NEW YORK

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FOREWORD

Mr. J. D. Metzgar of Moline, Ill., is so well known as a Connoisseur that the announcement of a Hiroshige sale from him is sufficient to excite the interest of the print collectors, and his judgment in regard to prints is so good that a brief mention of some of the more important items is all that is necessary in this connection.

Among the prints will be found the "Bow Moon," and the fine "Snow Triptych" with the figures at either side by Kunisada; there are beautiful examples from the "Upright Tokaido," the "Views of Fuji," the "Hundred Views," the Upright "Omi Hakkei" complete; the fine Moonlight and Boatman from the Kyoto Meisho; the best and rarest prints of the Tokaido, "53 Views," with the unknown print from the Ficke sale; the "Kisokaido," including "Semba" and "Nagakubo." The elusive scries of "Ycdo" and the "Toto Meisho," that are the despair of the bibliographer, are well represented, also the Etatsu Tokaido, and the always beautiful "Marusei Tokaido." The unpublished Hiroshige landscapes, and a few well selected modern artists, Hasui, Shinsui Koho, Shotei, etc.

There are a group of twenty drawings including "Sunset, Horoisan Pine and Storks," a wild mountain scene with wheeling birds by Hiroshige, Fuji from Numadzu in Snow, others by Yeishi, Hoitsu, etc., and the Tosa School "Girl in White," from the Ficke Collection.

The "V. I. K." catalogue of "Kiyonaga, Sharaku and Buncho" is the most important item among the books, the rarest and most desirable of the parts of this great work by Vignier & Inada; the Hiroshige Memorial Catalogue; Becker's "Nightless City or History of the Yoshiwara," a very rare item; Capt. Osborn's "Japanese Fragments," equally rare; Fenollosa, Arthur Morrison, La Farge, Morse, Hearn, Strange, Gookin, Ficke, Kurth's "Utamaro," von Seidlitz—all are well represented. There are the English Catalogues from 1910, many priced and named; the Ficke and Metzgar Catalogues, priced and named; the Hayashi and Manzi Catalogues; the Borie sale priced, etc., and the Kawaura Album in folio, the most important recent work from Japan on Japanese Prints (with English translations).

Among the Japanese Books will be found the Bird and Flower Books by Taito, Bairei, Shigemasa and Bunrei; the first edition of the Hokusai "100 Views of Fuji"; the Mangwa by Hokusai and books by Icho, Sukenobu, Toyokuni, Eisen, Utamaro and his pupils; the first 17 numbers of the rare monthly "Konohana," 1908; and an altogether delightful item is the book by Gyosai with its quaint English in the printed headings and verse-for-verse translations, the only book of the time of this character ever seen by the compiler. It is also a valuable contribution to art as its four volumes contain histories of many of the old Chinese and Japanese Painters, illustrated and translated into English—and of such books there are practically no translations.

CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.

Priced copies of this catalogue at $3.00 each.

THE WALPOLE GALLERIES

Edward Turnbull
Lenore Young Turnbull

10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

Telephone, Murray Hill 6512. Catalogues on request.

JAPANESE COLOR PRINTS
Books in English and in Japanese

An Important Hiroshige Sale from Mr. Judson D. Metzgar

of Moline, Ill.

With a few prints by other artists, ancient and modern, Drawings and Framed Prints

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First Session, Nos. 1-231

UNPUBLISHED HIROSHIGE PRINTS.

TOKAIDO YOKYO AND NARITA DOCHU.
Intermediate Tokaido Stations (16 plates) and Views on the Narita Highway (4 plates). With list of titles in English and a foreword by J. S. Happer. Published from original Hiroshige Drawings in possession of Mr. Takahata, Tokyo, S. Sakai-Kokodo, 1920.

20 HITHERTO UNPUBLISHED WOODBLOCKS OF HIROSHIGE ORIGINALS, *made from original Hiroshige Drawings* which for some reason were put aside and never used. *Not reproductions,* but as Mr. Happer writes, *"a resurrection of the ancient art . . . with the help of the most expert engravers and the most careful color printers."*

1. TAKANAWA MOON. No. 1 Tokaido.

2. TSURUMI: BRIDGE AT TWILIGHT. No. 2 Tokaido.

3. SUGITA PLUM BLOSSOMS. No. 3 Tokaido.
   A Plum Thicket seen on a hillside against a rosy sky.

4. KANAZAWA, ICHIRANZAN. Tokaido No. 4.
   The Bay from a Promontory in the foreground.

UNPUBLISHED HIROSHIGE PRINTS—Continued

5. NOKENDO. No. 5 Tokaido.
Misty distance from a curving grey and yellow foreground.

6. SUZUME GA URA. No. 6 Tokaido.
A Beautiful Water View.

7. SAKAI-GI. Tokaido No. 7.
Mountain Village Street.

8. KAMAKURA, TSURU-GA-OKA. No. 8 Tokaido.
A wonderful view of a Torii in Snow.

9. YUI-GA-HAMA. Tokaido No. 9.
Beach and fishermen.

10. SOSHU ENOSHIMA. No. 10 Tokaido.
A new view of this great cliff.

11. KAGETORI. Tokaido, No. 11.
Hillside Teahouse.

12. YOTSUYA OIWAKE. No. 12 Tokaido.
Mountain village.

13. TAMURA FERRY. No. 13 Tokaido.

14. KOYASU. No. 14 Tokaido.
High Mountains: Travellers at the Teahouse admiring them.

15. OYAMA WATERFALL. No. 15 Tokaido.

16. OYAMA TEMPLE. Tokaido No. 16.
Mountain Torii with worshippers and a beautiful distant misty view.

17. GYOTOKU. No. 17 Narita Highway, unpublished.
Sand dunes and salt huts with the blue sea.
Four views on the Highroad to Narita on the other side of Tokyo Bay: made from blocks after unpublished Hiroshige Drawings also offered, one with the privilege of all four at the same price

18. TONEGAWA PINE GROVE. Narita, No. 18.
Split-sail boats sailing out of the inlet past the Pines.

19. KOGANEHARA. Narita No. 19.
A rice field of tender green, a hillside and distant Fuji.

20. IMBANUMA. Narita No. 20.
Rain on the river and rice field.

No. 21

FIVE PRINTS FROM THE HIROSHIGE SERIES.

Known as the "Marusei Tokaido" on account of the high quality of their printing by Marusei.

21. HAKONE ON THE TOKAIDO.

Mountain Path crossed by two rugged Pines, with traveller in a kago borne by coolies carrying flaming torches. A daring composition boldly rendered.

Three margins.

(Illustrated)

22. GOYU ON THE RIVER ROAD.

Travellers stop under a lovely old grey willow to admire the pearl grey beauty of Fuji seen beyond emerald green hills.

Three margins, beautiful print.

23. YOKKAICHI.

The pink Torii with a man making friendly advances to a white dog.

Fine color, no margins.

MARUSEI TOKAIDO—Continued

24. SHONO: THE BONFIRE PRINT.

Three peasants at a bonfire on the grey path that winds through the blue marshes to a little village. Four ragged Plum trees in bloom.

Beautiful color. Three margins.

25. TOTSUKA: MARUSEI TOKAIDO.

Fuji to the right in a sky of blue, with grey and aubergine foothills, and the "Three Trees" shading the travellers on the hill road to the left.

GOJU SAN TSUGI: OR "53 STATIONS."

Upright series, published 1855.

26. EJIRI WITH VIEW OF FUJI.

A bend in the blue river with two boats and salt huts on the bank, a sailboat near the shore, and Fuji grey in the pink fog to the left.

27. FUKUROI IN SPRING.

The Rice fields with many busy people, a single tree in the middle distance, and kites flying.

Margins good color.

28. FUJEIDA AND THE WEEPING WILLOWS.

The ford with travellers crossing near two willows.

Margins.

29. HAKONE: NIGHT SCENE IN THE MOUNTAINS.

A very dark hill lit up by the torches of the coolies; three trees on the edge of the hill over the blue stream.

Full margins.

30. HAMAMATSU AND OLD PINES ON THE SHORE.

Good impression with margins.

UPRIGHT 53 VIEWS—Continued

No. 32

No. 31

31. FUJIKAWA: A DELICATE SNOW SCENE.

Curved foreground with travellers descending, village road up the hill, and blue water to left.

Margins, very pure and clear.

(Illustrated)

32. KAWASAKI: BRIDGE AND VILLAGE.

A little yellow sail boat in the foreground, with man on raft beyond, bridge and wooded banks of a fine river view, with Blue Fuji on the Horizon.

Margins, beautiful color.

(Illustrated)

33. ISHAYAKUSHI AND THE FAMOUS CHERRY TREE.

A cloud of Blossoms on the bank of the narrow stream with a man and woman working near the red Torii to right.

Margins, fine color.

UPRIGHT 53 VIEWS—Continued

34. GOYO IN GRAY AND GREEN.

Two willows on the bank, and others across the stream; Fuji high in distance between great grey hills.

Full margins.

35. KUWANA FERRY BOAT.

A beautiful print; the billowing sail straining on the ropes, a small boat passing.

Two margins.

36. OKABE: MOUNTAIN PATH IN GREY.

Exquisite tones of grey in the hills either side the path, above the aubergine mist a great grey hill rises in white clouds.

Full margins.

37. OKAZAKI: HIGH BRIDGE.

In the foreground a man washes a horse in the stream.
Margins.

38. NARAMI WITH RACKS OF SILK.

A village street, with variegated lengths of silk drying and fluttering in the wind, pine tree beyond.

Margins: a pretty print.

39. KAMEYAMA IN RAIN.

A sharp rain on four men on the grey path up the tree bordered hill; the distant sky broken by lightning.

Margins.

40. ODAWARA WITH FISHERMEN PULLING IN THEIR NETS.

A beautiful stretch of blue sea with yellow roofs in the direct foreground and three trees on the near shore.

Margins, fine color.

UPRIGHT 53 VIEWS—Continued

No. 41

41. NUMADZU SNOW: A FAMOUS PRINT.

Two figures cross a small bridge in the foreground, in the distance, trees, fields and hills in the sheer white of heavy snow.

Full margins.

(Illustrated)

42. MORONOTSU SNOW.

A rare snow and blue water print. The promontories as white with snow as the sails of the boats on the blue water.

Three margins, beautiful color.

43. SAKANOSHITA AND THE WATERFALL.

A dashing water between yellow cliffs, topped with green and a few trees against the sky. Two men walking and three seated to right.

Margins, fine color.

UPRIGHT 53 VIEWS—Continued

44. SEKI FROM THE UPRIGHT TOKAIDO.

A torii in the centre, an exquisite blue mountain in the distance.

Margins.

45. TSUCHIYAMA: SHRINE AND FOREST.

A procession on the shore in the foreground, a rocky stream with wooded hill and shrine beyond, and a hill of fine blue on the horizon.

Margins, good color.

46. TOTSUKA:

Three Men stooping over the rice field in the low ground between green and yellow embankments; trees on the higher ground and Fuji beyond low green hills.

Margins, good color.

ENGLISH BOOKS
ON JAPAN AND JAPANESE PRINTS

47. AMSDEN (DORA).

Impressions of Ukiyo-ye; the School of the Japanese Colour-Print Artist. 15 *plates.* Sq. 12mo, Japanese fashion binding. San Francisco (1905).

48. ANDERSON (WILLIAM).

Japanese Wood Engravings, their History, Technique and Characteristics. *Fully illustrated.* 12mo, Lond., 1908, damp stained.

Out of print and very scarce. Anderson's work is still considered the most valuable contribution to the study of Japanese Prints. The 48 plates are from the Anderson Collection in the British Museum.

49. BAXTER (K. S.).

In Beautiful Japan, a Story of Bamboo Lands. *Illustrated.* 8vo, wrappers, worn, London & N. Y., 1895.

Long out of print, very delightfully written.

BOOKS—Continued

50. BECKER (J. E. de).

The Nightless City or the History of the Yoshiwara Yukwaku. *Map and 50 plates, some in colors after life and from old prints and paintings.* Tall 8vo, 3rd edition revised, London, n. d.

Very rare, practically unprocurable.

51. BING (S.).

Artistic Japan. Illustrations and Essays. *80 colored plates and numerous text illustrations.* English Edition by M. B. Huish. Sm. folio, London, n. d.

Valuable critical articles fully illustrated by authoritative men, Louis Gonse, Burty, Anderson, Duret, etc.

52. BINYON (LAURENCE).

Japanese Art "International Art Series." *Color plate after Ritsuo and 58 illustrations.* 4to, wrappers, London, 1909.

Laid in is an illustrated excerpt from a magazine "The Japanese Screen for American Houses," by J. Bradley. Mr. Binyon is an accepted authority.

53. BIRD (ISABELLA L.).

Unbeaten Tracks in Japan, an account of Travels on Horseback in the Interior. *Map and Illustrations.* 2 vols., 8vo, New York, 1881.

An accurate, careful and early account.

54. BRAIN (B. M.).

All About Japan: Stories of Sunrise Land told for Little Folks. *Illustrated.* 8vo, N. Y. (1905).

55. BOWES (J. L.).

Japanese Marks and Seals on pottery, mss and printed books, lacquer, enamel, metal, wood, ivory, etc. *Map and many marks illustrated.* Sm. folio, loose in binding, London, 1882.

BOOKS—Continued

56. BLACKER (J. F.).

The A. B. C. of Japanese Art. *49 plates and many text illustrations.* 8vo, Phila., n. d.

Artists' signatures, index, alphabetical list of artists with their dates, 60 pages of descriptions of the finest Happer prints, their prices, and sketches of the artists.

57. BRINKLEY (CAPT. F.).

Japan and China; History, Arts and Literature. *Profusely illustrated, many plates in colors.* 12 vols., 8vo, gilt tops, cloth, some faded, Boston and Tokyo (1901-1902).

Library edition, limited Oriental Series. Prints, paintings and Ceramics are fully treated of.

58. BRINKLEY (CAPT. F.).

A History of the Japanese People to the end of the Meiji Era. By Capt. Brinkley and Baron Kikuchi. *150 illustrations by Japanese Artists, half tones, maps and exhaustive index.* 8vo, 784 pp. India paper edition, roan gilt top, N. Y. and London, 1915.

59. CARROTHERS (J. D.).

Japan's Year. *Illustrated by Japanese Artists, in color.* Tall 8vo, Tokyo, T. Hasegawa, n. d.

Valuable for the account of the customs of the Japanese, legends, history, etc.

60. CRAM (R. A.).

Impression of Japanese Architecture and the Allied Arts. *52 plates.* Tall 8vo, gilt top, N. Y. (1905).

61. DICK (STEWART).

Arts and Crafts of Old Japan. *30 illustrations of Prints, Paintings, Lacquer, etc.* 8vo, Chicago, 1906.

A book for the amateur.

62. DILLON (EDW.).

The Arts of Japan. *41 illustrations of prints, carvings, paintings, bronzes, etc., from famous originals.* 12mo, Chicago, 1909.

BOOKS—Continued

63. DU CANE (FLORENCE AND ELLA).

The Flowers and Garden of Japan. *Illustrated with Color Plates.* Sq. 8vo, London, 1908.

Delightfully written of the flowers remarkable for their beauty and profusion, with flower legends and fairy tales and 50 plates in delicate colors after nature.

64. FENOLLOSA (E. F.).

The Masters of Ukiyoye, a complete historical description of Japanese Paintings and Color Prints of the Genre School. Foreword by F. W. Gookin. 8vo, boards, New York, 1896.

Describing in full the 447 prints exhibited in New York in 1896 by W. H. Ketcham in the Fine Arts Building. Out of print and now regarded as the most valuable contribution to the study of Japanese Prints as written by the foremost American critic and student of them. Useful Index (ink) by Mr. Metzgar.

65. FENOLLOSA (E. F.).

Epochs of Chinese and Japanese Art, an Outline History of East Asiatic Design. 2 vols., 4to, uncut. N. Y., n. d.

By the great authority on Japanese Art, and profusely illustrated with plates, some in colors after the finest examples. Prof. Fenollosa's position in the Imperial Museum Tokyo gave him exceptional opportunities to secure and comment on the rare and exceptional imprints, paintings, carvings and other artistic mediums.

66. FUJIMOTO (T.).

The Nightside of Japan. *40 illustrations in color and tone by Japanese Artists.* 8vo, Phila., n. d.

The Yoshiwara from the standpoint of the Japanese, its charm and oriental atmosphere not destroyed by any English revision.

BOOKS—Continued

67. FICKE (ARTHUR D.).

Chats on Japanese Prints. *56 illustrations and color plate.* 8vo., fine copy, cloth, Lond. (1915).

The accepted authority on Japanese prints whose sale held at the American Art Galleries, brought record prices.

68. FICKE (ARTHUR D.).

The Mirror of the East. Monograph of 12 pp, 8vo, sewed, read before the Contemporary Club, Davenport, Iowa, in 1911.

A clear and lucid account of the origin of the Japanese Color Print.

69. FICKE (ARTHUR D.).

Twelve Japanese Painters. A volume of Poems on "A Girl by Harunobu." Scene by Kiyonaga," "Woman by Utamaro," "Landscape by Hiroshige," etc. *Cover design by F. W. Gookin.* Thin 8vo, Chicago, 1913.

Only 100 copies for sale, and the edition limited to 250.

70. GONCOURT (EDMOND DE).

Hokousai. 8vo, wrappers. Paris, 1896. *Lacks portrait of Hokusai.*

Out of print and very scarce.

71. HARTMANN (S.).

Japanese Art. *30 illustrations, some in colors after Kiyonaga, Utamaro, Hokusai, Hiroshige, etc.* 8vo, Boston, 1904.

72. HARTSHORNE (ANNA C.).

Japan and her People. *Illustrated.* 2 vols., 8vo, Phila., 1902.

73. HIROSHIGE MEMORIAL CATALOGUE.

Issued on the 60th Anniversary of his Death.
Compiled and published by S. Watanabe, Tokyo, 1918.

The edition was limited and the book went out of print immediately. Indispensable to the Print collector. Beautifully illustrated, including plates in color, and with lists of series, dates and other invaluable data.

BOOKS—Continued

74. GOOKIN (F. W.).

Catalogue of a Loan Exhibition at the Art Institute of Chicago of Japanese Color Prints: with notes explanatory and descriptive and essay by F. W. Gookin. *Illustrated.* 8vo. wrappers. pp. 132. Chicago, 1908.

The fine collection of Mr. Clarence Buckingham, 652 lots compiled by an expert, *difficult to secure and very valuable for reference.*

75. GOOKIN (F. W.).

Catalogue of a Loan Exhibition of Colour Prints by Hiroshige. 1797-1858.

Introduction and notes by F. W. Gookin describing 132 famous examples from the Buckingham, Chandler, Webster, Gookin and Wrenn collection. 8vo. wrappers. Chicago, April, 1912.

Very rare.

76. GOOKIN (F. W.).

Japanese Colour-Prints and their Designers... with catalogue of a Loan Exhibition, 1911. *With reproductions of the Representative Prints included in the Exhibition, in colors.* 4to. cloth back uncut. N. Y., 1913.

Limited issue from the De Vinne Press. A remarkable showing of the finest prints from many private collections in New York.

77. GOOKIN (F. W.).

Buckingham Memorial Exhibition. Japanese Color Prints from the Clarence Buckingham Collection. With notes, etc., by F. W. Gookin. *Illustrated.* 8vo. wrappers. pp. 133. 696 lots. Chicago: Art Institute, 1915.

A very rare monograph.

78. HEARN (LAFCADIO).

Japan, an Attempt at Interpretation. Index and appendix. 8vo. New York (1907).

Hearn's command of exquisite English, his life in Japan, love for the people and marriage with a Japanese, combine to make his books among the most desirable on the subject.

79. HEARN (LAFCADIO).

In Ghostly Japan. *Illustrated.* 8vo. dampstained. Boston, 1905.

BOOKS—Continued

80. HILDITCH (JOHN).

Catalogue of Chinese and Japanese Paintings, and Colour Prints. Loan Exhibition, City of Manchester. 4to, wrappers, 747 lots. 1910-1911.

Written by Mr. Hilditch and with 10 plates.

81. HILDITCH (JOHN).

The Graphic Arts of China and Japan. 13 *plates.* 4to, wrappers, pp. 54. London, 1911.

Japanese Color Prints, their history and meaning and the men who produced them.

82. HOLLAND (CLIVE).

Old and New Japan. 50 *colored plates by Montagu Smyth.* Sq. 8vo. London, Dent, 1907.

Superstitions, legends, and stories; Art, customs, etc.

83. JAPANESE COLOR PRINTS.

Album of Old Japanese Prints of the Ukiyoye School. Reproduced from the Collection of Ken-Ichi Kawaura. Folio in the original Japanese portfolio. Tokyo, Yoshizawa & Co., 1919.

REPRODUCTIONS OF 425 of the rarest and finest examples in Japan. The foreword by J. S. Happer, who writes: *"Here one may study prints rarely offered for sale. Besides many famous prints there are many which have never previously come under my observation, a fact which in a measure attests their rarity."* THE EDITION WAS LIMITED TO 150 COPIES ONLY and under each print, ALL ARTISTS, TITLES, DATES, MEASUREMENTS AND OTHER DESCRIPTIONS ARE IN ENGLISH. The large volume enables many of the prints to be reproduced almost to size.

84. JAPANESE ENGLISH DICTIONARY.

By L. Nitobe and J. Takakusu. Thick narrow 12mo. Tokyo, n. d.

85. JAPANESE FAIRY TALES.

Compiled by Yei Theodora Ozaki. *Profusely illustrated by Japanese Artists.* 8vo. N. Y. (1903).

A valuable contribution to Japanese Literature in English. The "Tongue Cut Sparrow," Kintaro, the Golden Boy, the Monkey and the Crab, Momotaro or the Peachling and other famous stories.

BOOKS—Continued

86. JAPANESE FAIRY TALES.

Retold by T. P. Williston. *Illustrated by Igawa, in colors.* Sq. 8vo, damp stained and handled. Chicago, 1904.

87. JAPANESE NAMES AND HOW TO READ THEM.

By H. Inada and A. J. Koop. Parts 1 and 2. 4to, wrappers, uncut. London, 1920.

Parts III and IV not yet issued but have been paid for and on delivery to the Walpole Galleries will be turned over to the purchaser of this item.

88. KURTH (DR. JULIUS).

Utamaro. 56 *plates, ten in colors.* Thick sq. 8vo, boards. Leipzig, 1907.

Very rare, out of print.

89. [LA FARGE (JOHN).] HOKUSAI.

A Talk about Hokusai, the Japanese Painter, at the Century Club, 1896. 8vo, wrappers. New York, 1897.

A very valuable critical analysis with interesting detail.

90. LA FARGE (JOHN).

An Artist's Letters from Japan. *Illustrations by La Farge.* Tall 8vo. N. Y., 1903.

91. LITTLE (FRANCES).

Little Sister Snow. *Illustrations by G. Kataoka, in colors.* 12mo. N. Y., 1909.

92. LONG (JOHN LUTHER).

Miss Cherry-Blossom of Tokyo. 9 *plates and marginal illustrations throughout in tints.* 8vo. Phila., 1905.

93. McCONAUGHY (J. W.).

The Typhoon, a story of New Japan. From the Hungarian of M. Lengyel. *Illustrated.* 8vo. N. Y. (1912).

BOOKS—Continued

94. MASAOKA (N.).

Japan to America; Papers by Political Leaders and Representative Citizens of Japan on Conditions in Japan and relations between Japan and the United States. Introduction by Lindsay Russell. 8vo. N. Y., 1914.

95. MENPES (MORTIMER).

Japan; a Record of Colour. Transcribed by Dorothy Menpes. 75 *color plates.* Thick 8vo, cloth, gilt top uncut. London (1905).

96. MONTGOMERY (H. B.).

The Empire of the East. 19 *plates mainly after Hiroshige.* 8vo. London (1908).

97. MOORE (HERBERT).

Half Hours in Japan. *Map and* 70 *illustrations.* 8vo. N. Y. (1900).

Stories, Festivals, Marriage, Dress, and other interesting subjects.

98. MORSE (E. S.).

Japan Day by Day, 1877, 1878-79, 1882-83. 777 *illustrations by the Author, including two color plates.* 2 vols., sq. 8vo. Boston, 1917.

Mr. Morse's book still remains the most interesting and readable, as well as valuable account of the Japanese at home.

99. MORSE (E. S.).

Japanese Homes and Their Surroundings. *Illustrations by the Author, index and valuable glossary of terms often used in describing prints.* Tall sq. 8vo, half calf, worn. Boston, 1886.

First edition.

100. MURRAY (DAVID).

Japan: From the "Story of the Nations" series. *Maps and plates.* 8vo. N. Y., 1904.

The story of Japan from its vague and legendary antiquity in a trustworthy and connected account.

101. NOYES (CROSBY S.).

Japanese Prints, Drawings, etc., Presented to the Library of Congress. Monograph by Mr. Noyes. Tall thin 8vo. Wash., 1906.

BOOKS—Continued

102. MORRISON (ARTHUR).

Notes and Introduction of an Exhibition of Japanese Prints. *Numerous reproductions, many in colors of some astonishingly fine and rare prints.* Tall 8vo. London, Fine Art Society, 1910.

One of the most valuable monographs, now almost unprocurable. With biographies of the Japanese artists.

103. MORRISON (ARTHUR).

The Painters of Japan. 125 *large and fine plates, many in colors.* 2 vols., folio, uncut. New York, n. d.

Kiyonaga, Toyohiro, Yeishi, Hokusai and others are illustrated in the chapter relating to Prints and many painters never before treated of in previous works are fully dealt with.

104. OSBORN (CAPT. SHERARD).

Japanese Fragments. *Many illustrations mainly from prints, including six colored plates.* Sm. 8vo, half calf. Lond., 1861.

Very scarce and an exceedingly interesting and valuable book, delightfully written and one of the earliest intelligent works on the Japanese.

105. PARSONS (ALFRED).

Notes in Japan. *Illustrations by the author.* 8vo. N. Y., 1896.

106. PASTEUR (V. M.).

Gods and Heroes of Old Japan. *Decorated by A. Galton with marginal illustrations and colour plates.* 4to. London, 1906.

The old Japanese Legends very prettily told and illustrated.

107. REDESDALE (LORD).

Tales of Old Japan. *Illustrations by Japanese Artists.* Sm. 8vo. London, 1910.

Written in 1871, this book of fascinating tales so well told by Lord Redesdale continues to be the best on the old stories of the "Ronins," the "Loves of Gompachi and Komurasaki," the Ghost of Sakura, the Fairy Tales and Superstitions that are becoming so familiar to all lovers of their prints.

BOOKS—Continued.

108. SATO (SHOSUKE).

Some Historical Phases of Modern Japan. Sm. 8vo. N. Y., 1916.

109. SCHERER (J. A. B.).

What is Japanese Morality. 2 *plates.* Sm. 8vo. Phila., 1906.

110. SCIDMORE (ELIZA R.).

Jinrikisha Days in Japan. *Illustrated and Index.* 8vo. N. Y. (1902).

111. SEIDLITZ (W. VON).

A History of Japanese Colour-Prints. *Illustrations in Colour and black and white.* 4to. Phila., 1910.

A valuable work of reference, with translations of signatures, numerous illustrations, etc.

112. SMITH (H. A.).

History of Japan in words of One Syllable. *Illustrated.* Sq. 8vo. N. Y. (1898).

113. SMITH (R. G.).

Ancient Tales and Folklore of Japan. 62 *plates in colors illustrating 57 famous old stories and superstitions.* Sq. 8vo. London, 1908.

Collected during a nine years stay in Japan.

114. STRATTON (C. R.).

Picturesque Japan or the Land of the Mikado. *Illustrated.* Sm. 4to. (Wash., 1910.)

115. TAYLOR (BAYARD).

A Visit to India, China and Japan, 1853. First edition. 8vo, water stained. N. Y., 1855.

116. WRIGHT (FRANK LLOYD).

The Japanese Print, an Interpretation. Thin 8vo. Chicago, 1912.

BOOKS—Continued

117. VIGNIER AND INADA CATALOGUE.

Kiyonaga, Buncho, Sharaku: Estampes Japonaises, tirees des Collections de Doucet, Ducote, Haviland, Jacquin, Lery, Salomon, Vever, Vignier, etc.

102 *superb plates illustrating* 355 *prints of which* 20 *are in the colors of the originals, some of the plates in black and white illustrating from* 2 *to* 4 *examples, and with index of artists.* The foreword by Raymond Koechlin, and the text by Ch. Vignier and H. Inada. 4to, as issued loose in covers. Paris, n. d.

ONLY 125 ISSUED. THE RAREST AND MOST SOUGHT FOR OF THE PARTS IN WHICH THIS FAMOUS CATALOGUE WAS ISSUED, and the most valuable reference work ever published owing to the splendid size and clearness of the reproductions, the exact sizes of the prints, their Japanese Publishers, and the French owner of the print at that time. The descriptions are full so that the print may be recognized. The catalogue describes and reproduces 139 Kiyonagas, 87 Sharaku (many not known to Kurth), 35 Buncho, 9 Toyoharu, 16 Shigemasa, 5 Masanobu, 9 Masayoshi, and 34 Shuncho. The corners of a few sheets are a little rubbed, and this is so trifling that it need not be mentioned. Collated and perfect.

The exhibition described in the series of the Vignier and Inada catalogue was maintained for over six years in Paris, and was drawn from all the famous collections in France at that time.

118. STRANGE (E. F.).

Japanese Illustration; a History of the Arts of Wood Cutting and Color Printing in Japan. *Profusely illustrated, including 8 plates in color.* 8vo, half roan, worn. First published in 1896, and the first English book on Japanese Prints. Very rare. Lond., 1904.

Second edition revised and enlarged.

119. STRANGE (E. F.).

The Color Prints of Japan, an Appreciation and History. *Plates, some in colors.* 12mo, limp leather. N. Y., 1904. Worn.

With some valuable memoranda by Mr. Metzgar.

120. STRANGE (E. F.).

Hokusai: "The Old Man Mad with Painting." *Illustrations, one in colors.* 12mo, limp leather. London, 1906.

BOOKS—Continued

121. STRANGE (E. F.). Toyokuni I.

Japanese Color Prints by Toyokuni I in the Victoria and Albert Museum. 84 *plates*. 8vo. London, 1910.

The catalogue was compiled by the authority E. F. Strange. Out of print and very rare. Index, signatures and key, chronological table, etc.

122. STRANGE (E. F.). Harmsworth (R. Leicester).

Japanese Colour Prints, Loan Exhibition at the Victoria and Albert Museum. 23 *full-page plates*. 8vo, wrappers. Lond., 1913.

Catalogue compiled and descriptive notes by E. E. Strange.

JAPANESE PRINT SALE CATALOGUES

123. BLANCHARD (MRS. J. O.) COLLECTION.

American Art Galleries, 1916. 8vo, worn.

Priced in ink. A scarce catalogue now unprocurable and in demand for the beauty and originality of the text and the wealth of illustration. The collection was formed with the expert assistance of Mr. J. S. Happer.

124. METZGAR (J. D.) SALES CATALOGUE 1916.

Rare Japanese Color Prints. 27 *plates describing many fine prints*. Tall 8vo, roan. N. Y. Amer. Art Assoc., 1916.

The Sales' Catalogue with the prices and names of buyers.

125. METZGAR (J. D.) COLLECTION.

Rare Japanese Color Prints. Amer. Art Galleries, 1916. 8vo, wrappers.

A notable collection, 737 lots, the 27 plates illustrating 91 prints. Out of print and very scarce. Foreword by Mr. F. W. Gookin.

126. METZGAR (J. D.) COLLECTION.

Amer. Art Galleries, 1919. Wrappers, unused, fresh as issued.

1243 lots mainly Hiroshige. 23 plates illustrating many fine Hiroshige prints.

127. FICKE (A. D.) SALE CATALOGUE.

Rare and Valuable Japanese Color Prints, *profusely illustrated*. 8vo, wrappers. American Art Galleries, 1920.

Priced and named in ink. Written by Mr. Ficke, author of "Chats on Japanese Prints," and celebrated as one of the most successful sales ever held in this country. Very fresh condition, suitable for binding.

128. FICKE SALE CATALOGUE.

Another copy, fine condition, but not priced.

BOOKS—Continued

129. AMERICAN ART GALLERIES.

Schraubstadter sale, American Art Galleries, 1921. 931 *lots, fully illustrated and with index.*

130. ANDERSON GALLERY SALES.

The Genthe, Webster, Sato and B. Matsuki sale catalogues of Japanese Prints. *Illustrated.* 4 pcs. 1916 to 1920.

131. ENGLISH SALES AT SOTHEBY'S.

Japanese Print sales of Ford G. Barclay, Paul Blondeau of Paris, F. W. Gookin of Chicago, Col. Appleton and Baron von Haymel. *Superbly illustrated and all but the first priced with names in ink.* Bound in 1 vol., 4to, cloth. London, 1910.

132. ENGLISH SALES AT SOTHEBY'S.

Japanese Print catalogues, Sotheby's, 1911. *Illustrated, priced and named.* Bound in a volume, 4to, cloth.

They include the important sales of Tuke, Dr. Miller of Kobe, Japan, Judge Satow, etc., with the finest possible illustrations.

133. ENGLISH SALES AT SOTHEBY'S.

Sales catalogues of Japanese Prints of James Orange, T. B. Blow, Sir Frank Swettenham, etc., 1912. (5 pcs.)

Four are fully illustrated and the Orange and Swettenham priced in ink with names of buyers.

134. ENGLISH SALES AT SOTHEBY'S.

Five catalogues of Japanese Color Prints, Sotheby's 1913, with Surimono, Books, Drawings, *all fully illustrated and two priced with names in ink.* (5 pcs.)

135. ENGLISH SALES AT SOTHEBY'S.

The Danckwerts, Sir Alfred East and 3 other catalogues of Japanese Prints, Books, Chinese and Korean Prints, etc. *Two are fully illustrated, and the Danckwerts sale priced with names in ink.* (5 pcs., 1914.)

BOOKS—Continued

136. ENGLISH SALES AT SOTHEBY'S.

Sale catalogue of Japanese Prints of John Hilditch, Kington Baker, Lady Rose, etc. The first two illustrated and the Hilditch priced with names of buyers. (3 pcs.) 1916.

137. ENGLISH SALES AT SOTHEBY'S.

Wilson Crewdon Collection of Japanese Prints, Books, etc., *illustrated*: 1919; Hilditch, 1916, *illustrated;* and 3 others. 1918 and 1919. (5 pcs.)

138. ENGLISH SALES AT SOTHEBY'S.

Japanese Prints, Books, Drawings, etc. 5 miscellaneous Catalogues, Sotheby's 1920. (5.)

Three are illustrated and the four-days sale containing the Surimono, June, 1920, is priced in ink with names of buyers.

139. HAYASHI COLLECTION OF JAPANESE PRINTS.

Collection Hayashi, Dessins, Estampes, Livres Illustres du Japon. Paris, 1902. 4to, wrappers, uncut.

The famous Hotel Drouot Sale. 1797 lots are described, there is an index of artists and the catalogue is profusely illustrated. It is recognized as one of the great Japanese Print collections and the catalogue is in demand on account of the accuracy of descriptions, illustrations and biographical sketches, measurements, etc.

140. HAYASHI COLLECTION OF BOOKS AND PAINTINGS.

Objets d'Art du Japon et de la Chine, Peintures, Livres reunis par T. Parts 1 and 2, and the Supplement, Hayashi, etc. 4to, wrappers. Paris, 1902.

The Durand-Ruel sale, profusely illustrated, rarely found with two parts complete and the supplement.

141. MANZI COLLECTION OF JAPANESE PRINTS.

The Paris Sale Catalogue, Feb., 1920. *Eight prints illustrated.* Tall 8vo, wrappers, 658 lots.

BOOKS—Continued

142. WALPOLE GALLERY SALES.
The French Collection sold at Delmonico's, Jan., 1921. Catalogue and Foreword by F. W. Gookin. 692 *lots fully illustrated.*

143. WALPOLE GALLERY SALES.
Walpole Gallery sales, various 1916-1920, including the Hunter, Borie, the Appleton Hiroshige sale, Field and Fenollosa. *Illustrated and the Borie sale priced in ink.* (21 pcs.)

144. PRINT SALES IN JAPAN.
Catalogues of the Murata sales (3 parts) and another. Many illustrations of rare prints. (4)

THREE PRINTS FROM THE "36 VIEWS, TOTO"
The Hiroshige Upright Series

No. 145

145. MIMEGURI: SUMIDA MOONLIGHT.
Blue torii under the hill to left, a peasant saluting man and woman in the foreground.
Full margins, beautiful color.
The blossoming trees beautifully lit up by the moon high to the right.
(Illustrated)

THE WALPOLE GALLERIES, 10 East 49th Street, New York

UPRIGHT VIEWS—Continued

146. SNOW PRINT: FERRY FROM THE "36 VIEWS, TOTO."
Beautiful clear snow print, four passengers on the boat, with their picturesque umbrellas, meeting another boat in the narrow stream.
Signed, margins, beautiful color.

147. OCHANIMIZU.
Man in yellow hat addressing a Geisha with a blue partly raised parasol.
Good color, scarce.

YEDO MEISHO ZUKEI

148. YEMONZAKA MOONLIGHT.

Two willows shade the street of shops, and two lines of birds fly across the moon high in the air.
Small margins, good color. Scarce.

THREE HIROSHIGE FIGURE PRINTS

149. SOGA MONOGATARI.

The sweetheart of one of the Soga slipping on her blue kimono; the moon shining through the bamboo blind.

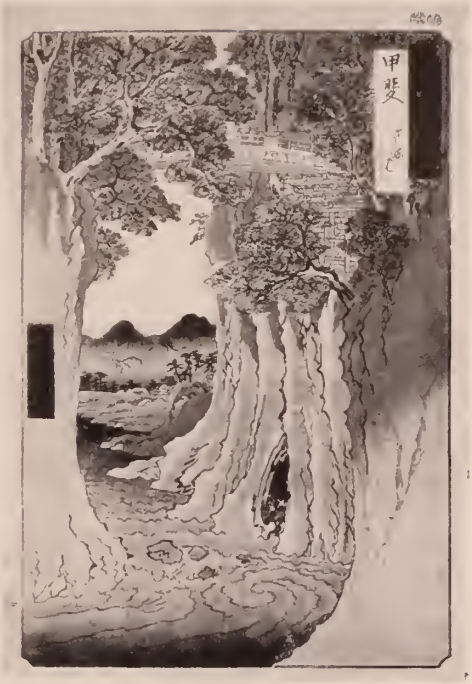
150. YENOSHIMA: BENTEN SHRINE.

In the foreground two ladies, one on a black bullock led by a boy, on their way to the Benten Shrine.

151. CHERRY BLOSSOMS: A DARK NIGHT ON THE SUMIDA.

A Girl on the bank of the river. Night.
Small margins and wormholes.

No. 152



No. 153

TEN FINE EXAMPLES FROM HIROSHIGE'S "VIEWS OF OVER 60 PROVINCES"

152. HARIKO MAIKONOHAMA.

Old Pines on the Beach. Beautiful tone and color.
Margins and all seals.
Reproduced in the Hiroshige Memorial Catalogue.
(Illustrated)

153. MONKEY BRIDGE: SARU HASHI: KAHI PROVINCE.

A high bridge half hidden by red maples joining two green cliffs over a torrent.
Full margins, a superb impression.
(Illustrated)

154. IKI PROMONTORY IN SNOW.

A very rare snow print from this series.
Small margin and repair to sky. Good impression.

60 VIEWS—Continued

155. MOONLIGHT ON LAKE BIWA IN OMI PROVINCE.

Boats moored on the curve below Ishiyama, a long bridge across the lake in the middle distance; a flight of birds and light floating clouds across the moon.

Small margins, fine color.

156. URAMI OR BACK VIEW WATERFALL.

A splendid torrent in Nikko Mountain leaping clear from a precipice, a path behind the Falls on green and ruddy cliffs.

Small margins, splendid color and condition.

157. HOKI PROVINCE MEN PLANTING RICE IN RAIN.

The round mass of Mt. Oyama rises grey behind the trees in the shower.

Small margins, fine impression.

158. IDZUMO MIST: TAISHA.

A famous misty scene; tall trees rise in the mist; in the foreground are three votaries of the Goddess of Matrimony.

Small margins, good color and condition.

159. TORRENTIAL RAIN AT YAMABUSHI.

Mimasaka Province, violent rain and wind carrying off the hat of a traveller passing another man in the storm.

Margin line and fine color.

160. NARUTO RAPIDS IN AWA PROVINCE.

A whirling eddy with the aubergine foam leaping over the rocks; Sanderlings fly toward the distant coast line.

Small margins, superb color.

161. IYO PROVINCE WITH FLIGHT OF WILD GEESE.

A dropping sail in the foreground, seen against a flat topped green hill. Wild geese are flying across a sky of splendid blue.

Small margin, beautiful color.

60 VIEWS—Continued

No. 162

No. 163

FUJI SANJU ROKI: OR "36 VIEWS OF FUJI"
The really good impressions of this series are of the greatest rarity. Upright series.

162. THE WAVE AT SURUGA.

The mounting tossing wave in the right blue with hawthorn blue shadows, the foam purely white, its fury accentuating the quiet water beyond, where Fuji rises on the farther shore.
Margins. Very fine impression.
(Illustrated)

163. FUJI FROM SAGAMI RIVER.

Stork and reeds; raft beyond with fire and smoke, another raft to left. Emerald green grasses and hills with Fuji beyond.
Full margins, fine color.
(Illustrated)

164. IZU NO SANCHU: FUJI FROM IZU.

A torrent plunging between green hills, steep path either side, beyond a Fuji in pearl grey with white fleecy clouds.
Full margins, very fine color and condition.

VIEWS OF FUJI—Continued

165. FUJI FROM HOTA BOSHU (AWA).

Foam on the base of a rocky shore at the base of a ragged tawny cliff with two pines near the top. Fuji rises from a bank of purple clouds.

Full margins, fine condition and color.

166. KNOT HOLE IN THE KOGANEI CHERRY TREE.

Its bole of aubergine tones, the rushing stream in cool blue with pale cherry blossoms clustered on the curving bank and Fuji seen through the knothole.

Full margins. Good condition.

167. FUJI FROM KOSHIGAYA, MUSASHI.

Two flowering Peach Trees on a green bank, sloping to show a River with flowers growing at the edge, and four women under parasols.

Full margins and beautiful color.

168. MIHO NO MATSUBARA WITH FINE VIEW OF FUJI.

Junk and row-boat, a green promontory running across the print beyond, quiet water with sailboats, rows of green and aubergine hills and Fuji a faint blue rising into a yellow sky.

Full margins, fine impression and condition.

169. FUJI FROM RYOGOKU TOTO.

A girl on a landing stage about to enter a boat to join another girl. Willow sprays above and the great bridge across the middle distance.

Margins, fine impression.

170. SUMIDA NO TSUTSUMI.

Two cherry trees in blossoms with two girls standing near, a third coming up the bank to join them.

Fine color, no margins.

171. SUWA LAKE IN SHINSHU PROVINCE.

Boats here and there on the lake's great expanse, the surrounding hills in emerald tones, Fuji grey blue in the distance against a sky of orange tone.

Margins, fine state.

172. FUJI MI CHAYA ZOSHIGAYA.

Tea house with ripe persimmon tree to left with two ladies looking over the zigzag road among the rice fields below.

Full margins, fine color and state.

173. HIROSHIGE'S HALF BLOCK UPRIGHT TOKAIDO SET.

57 prints, sometimes known as the small Figure set, and containing a great many good compositions in nice color, one or two lovely snow prints, two rain scenes, etc. Chuban form. (57 pcs.)
Very rare.

174. TOKAIDO HARIMAZE ZUYE.

Mixed Prints of the Tokaido. 12 sheets containing 55 prints. Complete set in good color. (12.)
This harimaze is more design than the mere representation of objects, and this set is especially skilful, with many charming little snow, rain, landscape and figure prints in shaped panels as hearts, gourds, etc.

175. CHUSHINGURA (THE) OR RONINS' REVENGE.

The Miniature or Koban set complete in sixteen beautifully printed examples. (16.)
Very rarely found complete.

176. TOKAIDO IN MINIATURE.

The Miniature or Koban Tokaido Set 55 sheets (should be 59). Nice color (complete except for Nos. 3, 47, 50 and 55).
Very rarely found complete.

THREE VIEWS FROM THE "OMI HAKKEI"

Eight Views of Omi

177. PINE TREE AT KARASAKI IN RAIN.

Good color, small margin.
A noted print from the series illustrated in the Hiroshige Memorial catalogue.

178. KATATA NO RAKUGAN.

Returning Geese at Katata.
Small margins.

179. YABASE NO KIHAN.

Fishing Boats sailing back to Yabase.
Small margin to right, but full margin with all seals to left.

180. OMI HAKKEI OR LAKE BIWA SET. In Miniature.
Complete in Miniature or Koban form in eight sheets including Vespers, Mii Dera, Karasaki Pine in Rain, Returning Geese, etc.
Very rare. Fine color and condition.

HIROSHIGE I

MU TAMAGAWA: OR "SIX TAMA RIVERS"

The six Rivers of the same name in the various provinces appear often and in many forms by the various artists. Hiroshige has taken these scenes, noted for their poetical associations, in summer. The set was published by Marukyu in 1857.

181. MOONLIGHT AT SETTSU: WOMEN POUNDING CLOTH.
The hills shadowed in the moonlight and the grasses waving in the light breeze.
Small margins. Beautiful color.

No. 182

182. WATERFALL AND SWIFT CURRENT AT ISE.
Poet and attendant musing on its passing.
Small margins, fine color.
(Illustrated)

SIX TAMA RIVERS—Continued

183. MUTSU AT NODA: COURT LADY ATTENDED.

Flocks of sanderlings haunt the shores. Beautiful color.
Margins, fine color and condition.

184. MOON'S REFLECTION AT OMI NOJI.

The poet attended, admiring the moon's reflection in the curving stream, where Hagi blossoms grow and emerald hills rise against the evening sky.
Small margins, publisher's state.

185. MUSASHI CHOFU NO TAMAGAWA.

Women pounding clothes on the bank; Fuji with black outline rises beyond the drooping willows and low green hills.
Margins, beautiful color.

186. YELLOW ROSES AT IDE.

Which the Poet on a dappled grey horse pauses to admire while crossing the stream. Beautiful color.
Small margins.

187. FERRY BOAT IN SNOW: YEDO JIMAN.

"36 Views" signed by Hiroshige and Kunisada.
Fine impression with small margins.

No. 188

HIROSHIGE I

PANEL AND BIRD AND FLOWER PRINTS

188. THE BOW MOON: A FAMOUS PANEL.

Rope bridge high in the air, a waterfall tumbling into the gorge, with a crescent moon sinking between the great grey and brown rocky cliffs on the horizon.

One of "28 Moonlight Views." Reproduced in the Hiroshige Memorial Catalogue.

(Illustrated)

189. PANEL PRINT: RAIN ON THE EMBANKMENT.

Good color and condition.

190. PANEL PRINT: THE WATERFALL.

Youth with bucket on a narrow bridge over a gorge down which roars a heavy blue fall of water.

BIRDS AND FLOWERS—Continued

No. 191

No. 192

191. PINK JAPONICAS AND A GREEN BIRD SINGING.
The blue-green effect and pink blossoms in lovely color.
(Illustrated)

192. HAWK ON A DROOPING PINE BOUGH.
From which twines and hangs a vine in rich autumn coloring.
Very fine example in beautiful color and condition.
(Illustrated)

193. WILD PINK ASTERS AND A YELLOW RICE BIRD.
Poem card size. Lovely little print.

194. MANDARIN DUCKS AND BAMBOO.
Poem card size and good color.

195. PHEASANT ON A HILLSIDE, WITH YOUNG PINES.
Toned but the bird retaining its color.

196. SPRAY OF PENDANT WILLOW CHERRY AND SMOOTH GREEN BIRD.
Blossoms shaded in green and the effect very lovely.

BIRDS AND FLOWERS—Continued

197. A RED PAROQUET ON A PINE BOUGH.
From which hangs drooping green vine. Brilliant red and blue plumage on a pale yellow ground.

198. MANDARIN DUCKS ON THE ICY POND.
The last autumn leaves falling in the autumn gusts.

199. MANDARIN DUCKS AND SNOW BAMBOO.
Chuban form in fine color.

200. JAPONICA AND BLUE THROAT.
The fluttering bird perched on a broken bough with pink blossom. Yellow ground.

PANEL PRINTS BY HASUI, SHOTEI, AND OTHER MODERNS

HASUI

Contemporary color block artist. Issuing his prints in limited numbers

201. OKANE ROAD, SHIWOBARA.
A steep shadowy road at twilight, the distant peak in the orange glow of sunset.

202. HATAKUDARI, SHIWOBARA BY HASUI.
A driving rain which blots the river, fields and distant hills.

203. TSUTANUMA BY HASUI.
The deep blues and rich green of mountain lake in summer.

KEISETSU

Contemporary Color Artist

204. AYASEGAWA: THE RIVER PATH MOONLIGHT.
Lady and child with lantern under a tree; the landscape in misty light of the moon.

KOHO

Contemporary Color Block Artist

205. WILD GOOSE AND FULL MOON.
The swift flight of a bird toward the reeds.
Fine color and composition

206. PAIR OF SWALLOWS AND PINK PENDANT WILLOW CHERRIES.
Orange tone in the sky.

207. AN IVY VINE AND A FLYING BIRD.
Soft golden brown in harmonious tones.

BIRDS AND FLOWERS—Continued

No. 208

KOSEI
Contemporary Japanese Artist

208. BRIDGE POST AND SWALLOWS IN THE RAIN.
A pair of swallows with pink throats darting out from the bridge in a shower.
(Illustrated)

209. PEACOCK AND PLUM TREE.
A peacock in iridescent green with ruffled plumage on the gnarled bough of an old plum tree.
Fine color.

210. A PHEASANT FEEDING NEAR AN OLD PLUM TREE.
Beautiful iridescent peacock blue and green in its plumage. Unsigned, pub. by Natanake, and probably by Kosei.

SHOTEI
Modern Japanese Color Block Artist

211. SNOW IN JOSHU PROVINCE.
Hunter returning at dusk to his home under trees snow laden, wild birds flying in the mountains.
Fine example of a modern snow print.

BIRDS AND FLOWERS—Continued

SOZAN

Contemporary Color Block Artist

212. NIGHT SCENE WITH FIREFLIES AND REEDS.

Suggestion of stream in the foreground.

UNSIGNED MODERN COLOR PRINT

213. BLUE PRINT: SAIL BOAT IN RAIN.

Abukuma River, northern Japan, in a province of high mountains.

Printed in tones of blue.

HIROSHIGE AND TOYOKUNI KUNISADA

214. SNOW TRIPTYCH WITH TWO FIGURES.

Man with umbrella stands at the entrance looking across a snowy garden, village and round hill to where a lady holding a brush stands under a large pine.

The center sheet is known as one of Hiroshige's loveliest snow prints.

(Illustrated—Frontispiece)

215. THE CAVES OF ENOSHIMA: WOOD BLOCK AND THE PRINT MADE FROM IT.

Signed (time-crack in the block and edge worm-eaten). (2 pcs.)

The original key block for a fine sea and cliff view from the "69 Provinces." The reverse is engraved with nine small views, possibly for a book. VERY RARE ITEM.

FRAMED PRINTS
KUNISADA

216. MAN OF HIGH RANK ON A BRIDGE IN THE LOTUS POND.

The background of fine blue, good condition and color. Gilt mat and frame.

217. LADY ON A BALCONY: TWILIGHT.

Trailing grey robe flowered in blue and white, with her back to the spectator. Blue water and sailboats in the distance. Gilt frame.

BIRDS AND FLOWERS—Continued

KOSEI

Modern Color Block Artist

218. THE PEACOCK.
Plum branch on which the peacock sits with turned head. Very rich color. By one of the contemporary color print artists. Gilt mat and black frame.

HIROSHIGE I

Six framed prints from the "100 Views"

219. KIBA IN SNOW FUKAGAWA.
The desirable snow-print from the "100 Views" with the yellow umbrella in the foreground and the light snow cloud near which fly two birds. Framed.
Reproduced in the Hiroshige Memorial Catalogue. A famous print.

220. POTTERY KILNS NEAR HASHIBA FERRY, IMADO.
Smoke drifting across a River view of nice blue. Black mat and lacquer frame.

221. AYASE RIVER: POOL OF THE BELL.
Perfumed with the Mimosa blossoms. Good impression. framed.

222. WATERFALL AT OJI: FUDO TEMPLE GROUNDS.
An autumn landscape near a River. Fine impression. gilt frame.

223. MEGURO TAIKOBASHI: SNOW PRINT "100 VIEWS."
Little Stone bridge in the foreground. with man and woman with umbrella in the middle. the whole air thick with falling snow. Framed.

224. THE FORD AT SHIMADA.
Half block set with the figure in the foreground by Kunisada. Fine condition and color. Oak frame.

CHINESE PAINTINGS

225. THE BLUE DRAGON.
Mist near rocks from which rises a Lady and by her side a child riding a Blue Dragon. Gilt mat and black frame.

SHUNCHO

226. THE BLACK ROBE.

Actor as a ronin in black. Retouched.

UTAMARO

227. TWO BEAUTIES SEEN AT HALF LENGTH.

Good line, but toned and time worn. Framed.

UTAMARO II

228. WOMAN WEAVING:

Seen at half length, a child handing her a huge bobbin. Framed.

229. CHRYSANTHEMUM FESTIVAL:

A courtesan in a wistaria robe tied with rose brocade walks past an enclosure filled with Chrysanthemums. Gilt mat and frame.

TOYOKUNI

230. THE GOLD FISH.

Lady with a fan, wearing a robe of rich blue standing by a low tub with goldfish. Framed.

YEIZAN

231. THE BLACK OBI.

A lady in blue, her black obi in long bows falling over a blue robe, holds a pink sake cup. Framed.

SECOND SESSION
Nos. 232-470

HIROSHIGE AND KUNISADA

THE HALF BLOCK UPRIGHT TOKAIDO SET

Landscapes by Hiroshige, the figures by Kunisada. They are in marvelous condition.

232. YOKKAICHI AND A FARMER'S GIRL.
And three others from the series (4).

233. KAWASAKI: KANAGAWA.
Hodogawa and Hiratsuka (4 pcs.).

234. NIHON BASHI WITH A LADY IN A RED ROBE.
And three others of the series (4).

235. OISO IN RAIN AND A GIRL IN RED.
Odawara, Hakone and Shimada (4).

236. EJIRI ON THE RIVER AND A GIRL IN PURPLE.
And three others of the series (4).

237. KAMBARA SNOW WITH GIRL ON A BULLOCK.
And three others of the series (4).

238. TSUCHIYAMA: GIRL IN RAIN.
Very pretty print and three others (4).

HALF-BLOCK TOKAIDO—Continued

239. HARA; SEKI: FUJISAWA: AND NUMADZU.
Beautiful tones in these prints (4).

240. SHONO INCORPORATING A GIRL WITH PIPE.
And three others of the series (4).

241. KIYOTO IN FINE TONE WITH A POET IN HER TRAILING ROBES.
Three others of the series (4).

242. FOUR FINE PRINTS FROM THE SMALL TOKAIDO.
Including Okazuki with a travelling Girl as a Monkey Trainer (4).

243. YOSHIDA: SHIRAKAI: FUTAGAWA AND GOYU.
The former having a lady in a robe of wonderful shade of red (4).

244. MITSUKI: HAMAMATSU: MAIZAKA AND ARAI.
The ladies with robes of tones of blue (4).

245. FUKUROI: WITH A TRAVELLING GIRL AND STAFF.
And three others from the series (4).

HIROSHIGE I.
THE HUNDRED VIEWS OF YEDO. Date 1856-7.

67 prints, with the variations. An unequalled set of landscape compositions by this greatest of all landscape designers. Hiroshige himself characterized them as "his masterpieces."

246. ASAKUSA TEMPLE.
A print very popular and many times reproduced. A famous "snow" print, the Temple seen from under a great swinging globular shaped lantern, the coloring of which has oxydized with age.
Margins. Very soft and pleasing and with gauffrage.

247. ASUKAYAMA.
Terrace of green grass with eight tall Pines, in Spring, with pleasure parties looking over the vast distance to the line of foliage and grey hill.
Sm. margins, fine impression.

248. VIEW OF ASAKUSA FROM RYOGOKU BRIDGE.
Festival Boats to the left.

249. AKASAKA KIRI BATAKE.
With the Catalpa Trees in blossom by the River.
Margins shortened.
This block was destroyed and such a print as the above is increasingly difficult to secure.

100 VIEWS OF YEDO—Continued

No. 250

No. 251

250. RAIN AT AKASAKA KIRI BATAKE. By Nisei (II) Hiroshige.

Done by the Second Hiroshige in 1859 to replace the preceding block which was early destroyed.

Margins. In beautiful state.

(Illustrated)

251. BAMBOO AND SPARROWS IN SNOW.

Yabu Koji Street, Atagoshita, Shiba District. A fine impression. Very pure.

Margins.

(Illustrated)

252. AYASE RIVER POOL OF THE BELL.

With a Branch of Mimosa blossoms across the scene.

Margins, good impression.

253. "FESTIVAL OF THE COCK, ASAKUSA RICE FIELDS."

A white cat seated in the barred window of a teahouse watching the festival procession leads the eye to distant and whiter Fuji. Good impression of a famous print.

Small margins.

100 VIEWS—Continued

254. THE WOODS OF AZUMA AND VIEW OF THE TEMPLE.
Cherry Blossom time and the yellow river path is lined with the trees. Two boats on the river and birds in the sky seen against "wood grain."
Margins, fine impression.

255. THE FORKS OF THE RIVER.
One of the finest blue prints of the series. A single sail boat in the foreground, a passing junk at either side.
Margins in rich coloring.

256. BIKUNI-BASHI AND THE BRICKFIELD IN SNOW.
The bridge under heavy snow; the graded color of the foreground and the blue shadows show the First Impression.
Margins, proof in fine state.

257. INSECT CATCHERS: HILL ROAD TIGER GATE.
Crescent Moon and starry sky print.
Signed, small margins, good impression.

258. FUKUGAWA AND THE BOOMING GROUND FOR TIMBER.
The Commercial aspect of the foreground redeemed by the beauty of the distant water view.
Margins.

259. LUMBER YARD IN SNOW. FUKAGAWA.
Famous print, the scene viewed by the man obscured by the umbrella in the foreground.
Full margins. Very fine impression.

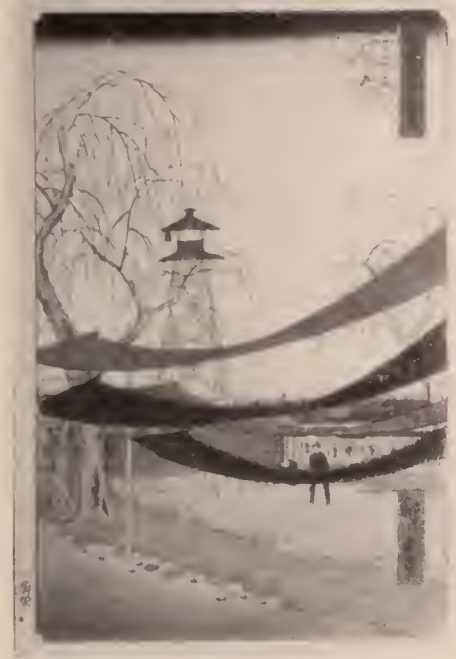
260. GOTENYAMA CHERRY GARDENS.
The Shinagawa Cliffs in slate color, toned into aubergine. On the rise two pines and a Cryptomeria stand out against the masses of Cherry blossoms.
Margins, publisher's state.

261. HARBOR VIEW THROUGH THE ARCH OF EITAI BRIDGE.
Very rare coloring of blue. Sky very dark, with waning moon.
Margins, fine impression.

262. HORIYE NEKOZANA.
View of the Oyama Range and Fuji over the orange and apricot roof houses of the village. A boat in the first bend of the River.
Margins, fine impression.

263. THE IRIS GARDEN AT SUNSET AT HORIKORI.
Artist's impression in publisher's state.
Full margins, printed in green with purple blossoms.

100 VIEWS—Continued



No. 264

No. 265

264. THE FIRST RACE COURSE: HORSE DEALERS' STREET.
Racks with drying cloth.
Margins, an unusual impression.
(Illustrated)

265. KAMEIDO DRUM BRIDGE AND WISTARIA.
A very attractive print of the series.
Margins, fine condition.
(Illustrated)

266. KAMEIDO DRUM BRIDGE AND WISTARIA.
A variation of the preceding. The blossoms are pale color, there is a new block of green tone in the corner, and the series plate is yellow and not cloudy blue.

267. NIHON BASHI ITCHOME DISTRICT.
Scene outside a silk shop with the group under the one large blue umbrella.
Small margins. Very good impression.

100 VIEWS—Continued

268. DAWN ON THE TERRACE OF KANDA MIOJIN TEMPLE.
Tones of cool greens and greys.
Small margins. Fine state.
The trunk of a tall tree directly in the foreground, and beyond three people look over the quiet city.

269. ORIEL WINDOW MASAKI.
View of Suijin woods, Uchi River and the Village of Sekija.
Signed, small margins.

270. KANDA KONYA CHO.
Dye House at Kanda, with the Silk drying on the racks. Fuji seen between the racks of silk. Exceptionally lovely blues and tone of the sky.
Signed, margins. Beautiful impression and state.
A fine copy.

271. THUNDERSTORM ON KANDA RIVER NEAR SHOHEI BRIDGE.
The road leads to the Confucian Temple, Seido.
An impression in publisher's state, but no margins.

272. MATSUCHIYAMA WITH GEISHA GIRL ON THE BANK OF THE SANYABORI.
A very fine impression with all the collector's "Points," the stars in the sky are reflected in the River, with the grain of the wood block clearly shown.
Signed, small margins, artist's impression, fine state.

273. MAPLES AT MAMA.
The oxidization adds to the leafy charm of this famous print.
Small margins.

274. KAWAGUCHI FERRY NEAR ZENJOJI TEMPLE.
A print celebrated for the composition here rendered more interesting by the superb blues.

275. TEAHOUSE AT MEGURO.
Fuji in sunset glow seen across the yellow and green foreground.
Small margins, good impression.

276. MINOWA KANASUGI MIKAWAJIMA.
A Crane calling to its descending Mate from the Rice-fields.
Small margins. Fine impression showing "grain."

100 VIEWS—Continued

No. 277

No. 278

277. TAKEGASHI. KIYOBASHI.
The Bridge over the Canal near the huge stacks of bamboo to left. Full moon in a sky of glorious blue.
Signed, sm. margins except at top where seals are shown. Very fine impression.
(Illustrated)

278. HILL OF SNOW DRUM BRIDGE. MEGURO.
Dusk and Snowing hard—the Sky a blue-grey, the bridge and houses with heavy snow and blue shadows. Two figures in the middle of the bridge.
Margins.
Very fine impression.
(Illustrated)

279. DRUM BRIDGE: MEGURO SNOW.
A variation of the preceding, the sky dark, shadows grey and the river dark blue.

280. NIHON BRIDGE: CLEAR WEATHER AFTER SNOW.
Beautiful blue and the snow very clear.
Good impression and condition.

100 VIEWS—Continued

No. 281

No. 282

281. FIVE BRANCH PINE ON THE KONAGI RIVER.

Margins, fine impression and state.
(Illustrated)

282. ONMAYA EMBANKMENT: DUSK AT THE FERRY.

Exceedingly fine impression. Two standing figures in the boat nearing the shore and Willow Tree.
Fine rich color, but no margins.
(Illustrated)

283. ONMAYA EMBANKMENT.

Another impression, in a lighter tone.
Small margins.

284. NIHON BRIDGE AND VIEW OF THE CITY.

The picture almost obscured by the large yellow bridge.
Margins, fine impression, good condition.

100 VIEWS—Continued

No. 285

No. 286

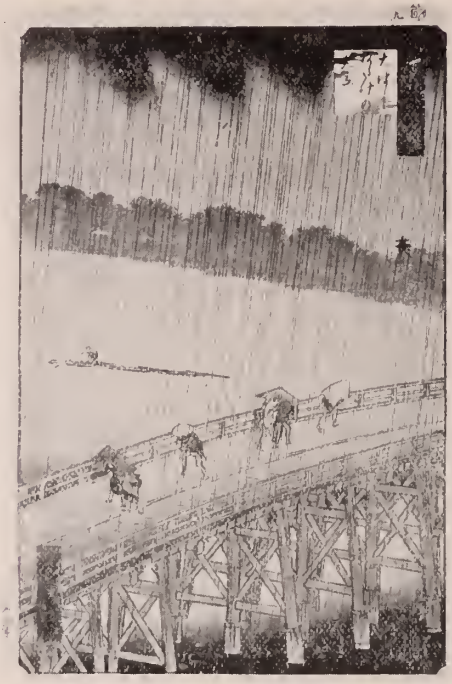
285. WATERFALL AT OTONASHI RIVER, OJI.
Lovely fresh spring time print. Two ladies and maid admiring Falls and Cherry Trees with shadows in the stream.
Small margins, beautiful impression, fine state.
(Illustrated)

286. FOX FIRES: NEW YEAR'S EVE.
The Foxes assembled under the haunted Eno Tree, the embodiments of the spirits of men who have led evil lives.
Small margins. Impression with grey sky and the foliage of the pine a faint green.
(Illustrated)

287. FOX FIRES AT OJI: NEW YEAR'S EVE.
The same print. Another impression in very good condition, with margins. Much finer than usually seen, with blue sky and "ghostly effect," the foxes retaining the orange tone.

288. ODEMMA STREET: SILK MERCER'S SHOP.
In fine tones of blue and rich blacks. Two ladies and a maid on the street.
Small margins.

100 VIEWS—Continued



No. 289

289. RAIN AT OHASHI ON THE BRIDGE.
The greatest rain print in Japanese art.
Note the three rain clouds at top, the light grey underpinning of the bridge and the misty blue of the water.
Signed, margins. 1857.
(Illustrated)

290. RAIN AT OHASHI.
Another impression, with the water very light, and the woodwork under the bridge dark grey.

291. ODEMMA ST. WITH VIEW OF FUJI.
Appearing in the mist in the distance. Famous print, illustrated by Bing, in beautiful color.
Very fine impression but no margins.

292. WATERFALL AT OJI AND GROUNDS OF THE FUDO TEMPLE.
Fine green in the hill and good tan of the maples. Ribbon Falls to right and people bathing.
Small margins, fine impression.

100 VIEWS—Continued

293. SAKAI FERRY AND EGRETS.
The snowy white of the Egrets very pure; fine blues and distant mist in a good impression.
Small margins, artist's impression.

294. SAKURADA: HILL TOP STREET WITH KITES.
View of distant sea with five sails on the horizon.
Small margins, fine impression.

295. SARUWAKACHO, or Young Monkey Street.
A variation on the standard design, the moon smaller, and higher up, with light haze drifting across. Noted "Shadow Print."
Small margins, very fine impression of beautiful tone.

296. SARUWAKACHO: OR YOUNG MONKEY STREET.
With the larger moon, and haze, considered to be the most successful rendering of moonlight and shadow ever printed.
Margins.

297. SARUWAKACHO:
Another printing with larger moon, no haze and the sky an even blue.
Very lovely print with small margins.

298. ROAD METAL DEPOSIT: SUGATAMI BRIDGE.
The normal impression of this print.
Small margins. Good impression.

299. THE LONG BRIDGE OVER THE SENJI RIVER.
Fine color.
Margins.

300. SUNAMURA AND THE HACHIMAN TEMPLE.
The reedy marshes in a wonderful emerald green, and the sea in fine blue.
Small margins, fine impression.

301. SUWANODAI, NIPPORI, AND CHERRY BLOSSOMS.
Picnic under the twin trees on the cliff.
Small margins, good impression, color and state.

302. SAZAIDO: HALL OF THE 500 RAKKAN.
Printed in wonderfully vivid and yet soft tones of green.
Small margins, fine impression.
Beautiful and unusual printing, more often found in darker green with sunset sky.

100 VIEWS—Continued

No. 303

303. THE WOODS OF SUIJIN SUMIDA RIVER.
The great clusters of the Cherry Blossoms on a sky of fine blue, over water equally fine.
An exceptionally lovely printing, but no margins.
(Illustrated)

304. SUIJIN CHERRY BLOSSOMS.
Another copy of this lovely print.
With margins.

305. TAKATA RACECOURSE WITH ARCHERY PRACTICE.
Fine green tone.
Small margins.

306. WEAVER'S FESTIVAL, TANABATA YEDO.
A gay and lovely print of exquisite quality.
Fine impression, but no margins.

307. THE GARDEN OF AKIBA TEMPLE, UKIJI.
Hiroshige paints himself sketching on the veranda.
Small margins, with the "tan" of the Autumn maples preserved and shadowed in the stream.

100 VIEWS—Continued

308. THE BRIDGE FROM WHICH ONE SEES EIGHT BRIDGES. YATSUMI NO HASHI.

The pendant willow exquisitely printed toward which two swallows fly.

Margins, fine impression, fine condition.

309. MINATO TEMPLE, TEPPOZU.

Seen through the two masts and beyond Fox Bridge.

Small margins.

310. HAULING BOATS ON YOSUKI CANAL.

Good impression and state.

Very small margin.

311. NIHON EMBANKMENT: YOSHIWARA.

Early morning crowd and waning moon.

Small margins, of extraordinary beauty.

312. DAYBREAK: YOSHIWARA GATE.

With the dawn in blue and grey.

Fine impression, but no margins.

JAPANESE BOOKS.

313. BAIREI (KONO).

"Hyakucho Gafu," "Study of a Hundred Birds." Beautifully printed in colors. 3 vols., tall 8vo, Published by Okuro in 1884.

314. BUNREI MAYEKAWA.

"Bunrei Gafu." Studies of Flowers and Birds. Folio, Pub., 1885, by Noritake.

46 beautiful full and double-page plates in colors of Birds, life size in their habitat, thus showing also many of the most beautiful flowers of Japan, grouped with exquisite art.

315. CREST DESIGN BOOK.

Book of thousands of Crests printed in white on black reserve. Obl. 8vo (recent).

316. DESIGN BOOK FOR KIMONOS.

"Hanafubuki," or Designs for Kimonos, printed in colors. Thick 8vo (recent).

JAPANESE BOOKS—Continued

317. GAKUTEI.

"Ryakuga Shokunin Zukushi," Figures of Various Artists. Printed in colors in Yedo in 1826.

318. GYOSAI. GYOSAI GADAN NAIKEN.

Studies of Old Chinese and Japanese Painters. 4 vols., 8vo, printed in color and tints. Publisher, Urin, 1887.

Very valuable for the collector, as two of the volumes have English heads and text translations printed in alternate paragraphs; the quaint English alone makes delightful reading, aside from the fact that there are practically no translations of these Japanese Books: *The large picture must be drawn so as to represent the force of pencil and the long stick of roll is used for such pictures as the Dragon, Tiger, the large bird and the large figure of man. The small picture must be drawn by using a pencil softly for if used strongly it seems very meanly and unelegantly.*

319. GYO SHOI: OSAKA ARTIST.

"Ogura Hyakushurui Daibanashi," "Stories about the 100 Poems," Plates printed in colors. 2 vols., tall 8vo, Pub. in 1823 by Kawachiya.

320. TABLE SCREEN. HIROSHIGE COMICAL PICTURE.

Printed in blue and pink and mounted as a small four panel table screen. Signed. Each panel, 12x8″.

321. HOKUSAI MANGWA.

Sketch Books of Hokusai's Life Work in 14 volumes by various publishers. 1834, etc. Illustrated in tints and color. Pongee Cases. (14).

In the Mangwa one is bewildered with the power, strength and variety of Hokusai's genius.

HOKUSAI BOOKS—Continued

322. HOKUSAI:

"Hokusai Gafu" and others. 10 vols., some handled and some first editions. 8vo, printed in tints and black and white (10).

323. HOKUSAI.

Figures of Chinese Warriors, etc. Very fine drawing and tints, 8vo.

THE FIRST EDITION, beautifully printed.

324. HOKUSAI.

"Hundred Views of Fuji." 3 vols., pub. by Yoshikawa in 1877.

325. HOKUSAI.

"Dochu Gafu," Sketches of the Tokaido. Pub. by Yoshikawa about 1877.

326. HOKUSAI.

"Tokaido 53 Views," printed in pale pink and black. Tall 8vo. Pub. by Yoshikawa about 1877.

327. HOKUSAI.

"Yama Mata Yama," or "Sketches of Daily Life." 2 vols., tall 8vo, printed in color, about 1800.

Contains a good snow print, etc. These prints are often seen taken out of the volume and sold separately.

328. HOKUSAI.

"Ehon Toto Meisho," "Panoramic Views of Yedo." Large thin 8vo, 2 vols. Pub. in 1802, by Tsutaya. Handled.

Containing a fine snow print, a rain print and two Bridge prints.

329. HOKUSAI.

"Ehon Toto Asobi," Panoramic View of Yedo. Published in 1800. Tall 8vo.

25 very fine plates by Hokusai printed in colors "Loaded Junk in View of Fuji," "Four Men Dyeing Silk," and other very interesting double plates.

330. HOKUSAI.

"Ehon Toshisen," "Illustrations of Poems about old Chinese Warriors." Fine plates in black and white. 5 vols., tall 8vo. Pub. in 1833.

The First Edition.

HOKUSAI BOOKS—Continued

331. HOKUSAI'S MOST FAMOUS BOOK:

"Fugaku Hyakkei," "The Hundred Views of Fuji," a fine set of compositions in tinted line. First Edition, complete in 3 volumes, good register and condition, dated 1834. Publisher: Nishimura of Yedo.

Excessively rare in good copies of the first edition with all the famous prints "Fuji in Lightning," "Fuji in Snow Storms," "Great Wave," "Drum Bridge," "Rain Storm," etc., in their original condition as issued. The Introductory notice, written by Hokusai, is one of the great pieces of literature of the world. On plate 13, Vol. II appears Hokusai's portrait of himself painting his Beloved Mountain.

332. HOKUSAI.

"Ehon Sumidagawa Ryogan Ichiran," "Views of Both Banks of the Sumida River." 3 vols., tall 8vo, pub. about 1800.

A remarkable group of double page plates in colors. First edition, a little handled and some wormholes.

333. HOKUSAI.

"Kyoka Sanjin Roku Kasen" Portraits of 36 Poets, Men and Women. 8vo, printed in color, published about 1800 by Tsutaya.

334. HOKUSAI.

"Album of Hokusai Prints," 48 Prints of the Tokaido Series. Printed in colors and mounted in an album. Obl. 12mo.

335. HOKUSAI AND HIS PUPILS: "Shuga Ichiran."

Sketches of Still Life and Human Nature. Tall 8vo, printed in color in 1813 by Hishiya.

Very interesting volume with delightful pictures of the Lucky Gods, Wine Imps, Monkey Trainer in Snow, Sudden Wind and Rain, etc.

336. HOKUSAI SCHOOL.

"Ehon Chorai No Hayashi Kyoka." Poems illustrated in Pictures. Sm. 8vo, Pub. about 1830.

Printed in colors, mainly pictures of Women and containing some charming examples.

JAPANESE BOOKS—Continued

337. ICHO (HANAFUSA).

Yeiga Zuko, Book of Sketches. Sm. folio, printed in old blue and pink. Early date, pub. by Sankindo.

"The Radish Merchant and His Family," "The Wood Chopper," and many other fine plates.

338. PRODUCTION OF A JAPANESE PRINT.

"Tamagawa," by Hiroshige, one of the "Kinko Hakkei" series, reproduced in the 15 original forms necessary to superimpose color on the paper to form the finished print. Each step accompanied by an impression at that stage of printing.

Bound in 1 volume, brocade, Tokyo, Watanabe, 1914.

339. JAPANESE MONTHLY MAGAZINE Nos. 1 to 17.

"Konohana," published by Gazoku Bunko, 1908-1909.

Rare Japanese Monthly magazine, with articles mainly on Japanese Prints and Paintings. Each number fully illustrated in the text and with one or more colored plates, including Sharaku, Harunobu, Utamaro, and others, full page size. Laid in is the Supplement (scarce) of nudes.

340. JAPANESE COLOR PRINT ARTISTS.

Guide book to Ukiyoye Artists. 12mo, opening both ways and filled with examples of the various Print Artists. Pub. by Sakai of Tokyo.

Very desirable, as a translation of the signatures has been added. From Matahei (about 1640) to Hokkei (about 1860.)

341. JAPANESE CHILDREN.

Color plates by Shokoku. English Text. Tall 8vo (recent publication).

342. KO AZUMA NISHIKIE CHO. ALBUM.

Reproductions of 24 old prints in the original colors. First edition. Folio, boards.

With ms. index giving number of print and artist. Utamaro's Diving Girls, fine prints by Harunobu, Kiyonaga, etc., and some unusual prints by little known artists.

JAPANESE BOOKS—Continued

343. KANSAI ICHIKAWA.

"Kansai Gafu," Pictures by Kansai (Pupil of Hokusai) and very much in the Hokusai manner. Printed in Tints. Published in 1890.

344. KIYOKISAI.

"Ehon Kohun Shinpo Goshu." "Chinese Histories." Pub. by Yamashiroya in 1850. 5 vols., in black and white.

345. KOJIMA USUI:

"Ukiyoye To Fekeiga," Landscapes and Ukiyoye. Numerous plates including reproductions of famous prints. Thick 8vo, slip case, pub. in August, 1914, by Mayekawa.

346. KUNIYOSHI.

"Kyoka Shiki Asahi," "Poems of the Four Seasons." Tall 8vo, 4 plates, printed in color, and some wormholes.

347. KUNIYOSHI.

"The Life of the People." 2 vols., tall 8vo, printed in colors, mainly in blue. Some wormholes.

348. MASANOBU (OKUMURA).

Life in the Yoshiwara, "Hakuri Yukicho." Black and white plates. Folio, Tokyo, Yoshida Kinbei, 1896.
Made in Paris from the original blocks.

349. LIFE OF NICHIREN.

Unsigned. Obl. 12mo, 50 illustrations in blue and pink.

350. SHIGEMASA (KITAO).

"Azuma No Kyoka Gojunin Isshu," "Fifty Poets of the Day." Tall 8vo, printed in colors in 1786 by Tsutaya.
These are the prints which are often offered separately.

351. SHIGEMASA KACHO ZUI.

"Flowers and Birds" in 2 volumes printed in colors. Date, 1805 and 1827, pub. by Izumiya (2).
Showing many native birds and flowers in pretty colors.

JAPANESE BOOKS—Continued

352. SHIGEMASA (KITAO).
Seiro Bijin Awase. "Beauties of the Tea House." Text, frontispiece and three double page plates of Courtesans. Tall 8vo, pub. 1776 by Tsutaya, handled.

353. SHIGENAGA.
"Edo Miyage," or Views of Edo. *27 single and double page plates in black and white.* 8vo, well printed, date about 1785.

354. SHIGEYAMA (YANAGAWA).
"Ehon Fuchihakama," "Old Stories of History." Printed in colors. 2 vols., 8vo, pub. by Sumimaruya.

355. SHINKO OISHI.
"Shinji Ando" Sketches of Daily Happenings. Pub. by Bobaien about 1840. 2 vols., 8vo, printed in color.
Interesting volumes on the Life and occupations of the People.

356. SHOUN.
Design Book of Kimonos. *20 very fine large plates in colors with the detail on the opposite page in tints.* Folio, 1901.

357. SHUNSHO.
"Nishiki Hyakunin Isshu Atsumori" "Illustrations of the Hundred Poems," printed in black and white but some plates in very early applied coloring. Tall 8vo. Pub. 1775 by Kariganeya.

358. SUKENOBU (NISHIKAWA).
"Ehon Asakayama." "Customs of the Women of the Day." Fine full page plates in black and white of single figures of women or groups of two. Pub. in January, 1739, by Kikuya, handled.
One of the most desirable books of the early 18th Century, the women of charming grace, but unfortunately it is in poor condition.

359. SUKENOBU.
"Ehon Tokiwa Gusa" "Customs in the Life of Women." Fine plates in black and white of single figures or small groups. 3 vols. Tall 8vo. Pub. in 1756 by Hishiya.

JAPANESE BOOKS—Continued

360. KATSUSHIKA TAITO.

"Kawcho Gaden," "Birds and Flowers," by the pupil of Hokusai often confused with Hokusai himself on account of his fine work. 8vo, printed in pink and black. 34 pictures in.

Very fine grouping and drawing of "Plum Bough, Birds and Moon," "Mandarin Ducks," "Wild Geese," "Falcon," "Peacocks," etc.

361. TANYU KANO.

"Fuji Hyakkei," the "Hundred Views of Mt. Fuji." 2 vols., tall 8vo. Pub. by Ono.

Interesting as the forerunner of Hokusai's series of Fuji.

362. TOYOHIRO (UTAGAWA).

"Fukushu Banshu Maikohama," "Old Story of the Revenge at Maikohama." Printed in colors. 2 vols., 8vo, Pub. in 1803 by Omiya.

363. TOYOKUNI:

"Yakusha Nigao Kagami," "Sketches of Actors' Faces." 2 vols., tall 8vo, printed in colors in 1804 by Yamadoya.

The first edition, good copy. All the noted actors, including those playing womens' parts, seen at half length.

364. TOYOKUNI.

"Haiyu Sangai Kyo," "Life of Actors." Vol. 2, printed in color. 8vo. Published in 1801 by Zorozuya.

365. TOYOKUNI.

"Ehon Imayo Sugata," "Daily Life of Women." 2 vols., 8vo, printed in colors, Pub. 1802 by Izumiya.

Containing very fine color plates, but some are handled.

JAPANESE BOOKS—Continued

366. UNGA TACHIBANA.

"Kacho Gafu." Sketches of Flowers and Birds. Beautifully drawn and printed in tint. 8vo. pub. by Okura in 1882.

367. UNGA TACHIBANA.

"Kacho Gafu." Sketches of Flowers and Birds. Beautifully drawn and printed in tint. 8vo. Pub. by Okura in 1882.

368. UTAMARO:

"Ehon Hekiju Rui." "The Day's Happenings." Good plates but handled and stained. 8vo.

369. UTAMARO AND HIS PUPILS.

"Seiro Nenchu Gyoji." Daily Life of the Tea Houses. 2 vols., 8vo. colored plates, published in 1804 by Kazusaya.

The Calendar of the Yoshiwara. Utamaro's most famous book but the plates are rubbed and handled

370. YEISEN (KEISAI).

"Keisai Gafu." Sketches of Flowers. 2 vols., tall 8vo. pub. about 1850 by Sekigyokuyen.

Graceful sprays of all the native flowers of Japan delicately printed in colors and black.

371 YEISEN (KEISEN).

"Fujin Imayo Sugata" Customs of the Women of the Day. Color plates. 8vo

YESAKI OR ETATSU TOKAIDO

Eight prints from this oblong series by Hiroshige.

372. AKASAKA MOONLIGHT.

Moon rise over hills obscured by three large trees in the foreground with horseman and foot passengers on the road.
Good color.

373. MARIKO IN SPRING.

In the foreground the yellow roofs shaded by Plum and Cherry, across the way, two travellers on a bench gossip with an old woman servant.
Full margins and fine color. Scarce.

No. 374

374. FUJIKAWA: HILL STREET.

Men on the steep grey stone steps, others in the shops to the left. Yellow roofs to right.
Fine color.
(Illustrated)

375. MOZUKUCHI EVENING VIEW.

Peasant pounding rice at his doorway accosted by three travellers in large hats.
Small margins, good color.

ETATSU TOKAIDO—Continued

376. OKAZAKI BRIDGE AND CASTLE.
Lady on horseback with a blue umbrella among the people crossing the bridge.

Full margins, good color.

377. SAIL BOATS: ARAI:
Five boats with billowing sails on a fine piece of blue water.

Small margins. Splendid color.

378. ISHIBE AND THE FORKS OF THE ROAD.
A coolie leading two horses gossiping with his companion, and another coolie and horse on the left; a passing man turns to listen.

Margins, fine color.

No. 379

379. EJIRI WINTER SUNSET ON SNOW.
Travellers heavily wrapped on the path under the great snow covered trees, a great plain extends to the right with trees on the horizon lit with the winter sun.

Small margins.

(Illustrated)

"THE TOKAIDO 53 VIEWS"

A group of fine prints from this important series.

380. ARAI IN THE GOLDEN EVENING LIGHT.
With a boat conveying the Daimio and his retinue across the bay.
Two margins. First state. From the de Goncourt collection.

381. FUCHIU: FORDING PLACE.
Women in kago meeting two parties from the other side; great grey hill on the horizon.
Small margins, good color.

382. FUTAGAWA OR MONKEY RACE COURSE.
Very fine first state beautifully printed.
Two margins, album print.

383. VILLAGE ENTRANCE FUJIKAWA.
Daimio Cortege with the runners going ahead to announce his coming.
Small margins, first state, beautiful color.

384. HARA: WITH A DOMINATING FUJI.
Rising into the margin (and not cut down). Beautiful impression.

385. HODOGAYA · VILLAGE AND WOODEN BRIDGE.
People crossing to the little village between three clumps of trees, round grey hill to right.
Small margins.

386. ISHIBE: ME RIVER VILLAGE.
One of the finest twilight landscapes of the series.
Small margins. First state.

387. KAMBARA EVENING SNOW.
Beautiful in its rich color and purity of impression, seven footprints in front, middle roofs unshaded.
First state.

388. KAWASAKI FERRY.
First state in beautiful color. Six passengers on the Ferry nearing the shore.
Full margins.

389. KUWANA AT THE MOUTH OF THE SEVEN RI FERRY.
A much admired print, illustrated by Ficke and others.
Small margins, first state.

TOKAIDO 53 VIEWS—Continued

No. 390

390. MOONLIGHT IN AUTUMN AT NUMADZU.
Exceptionally fine and brilliant, beautiful quality.
Small margins. First state, from the de Goncourt Collection.
(Illustrated)

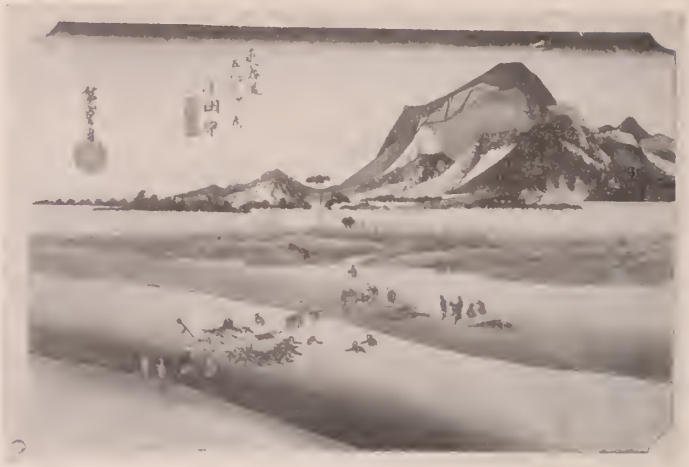
391. SPRING AT MARIKO.
An impression of lovely color.
Small margins, first state with the rosy beni background unfaded.

392. MORNING MIST AT MITSUKI.
The picturesque "Heaven Dragon" River. Exceptionally lovely printing, especially of the misty distance.
Small margins except at top.

393. MIST AT MISHIMA: DE GONCOURT PRINT.
Tired men in Kago and on Horseback borne through the mist Torii and Trees in ghostly blue, and disappearing figures further on.
Two margins. Fine color.

394. NISSAKA PASS SAYO MOUNTAIN.
Early impression in fine grey and yellow.
Small margins.

TOKAIDO 53 VIEWS—Continued



No. 395

395. ODAWARA FORD.

A rich and luminous impression particularly in the "painted hills" to the right.

Small margins, first state with only two figures on the further bank.

(Illustrated)

396. NIHONBASHI: FIRST STATE.

Two dogs to right and fewer figures near the bridge.

Margins, good color.

397. TIGER RAIN AT OISO.

Very fine luminous yellow sky. The village to the right in red and grey, the rough trees bending in the downpour.

Fine color.

398. MOUNTAIN PASS AT OKABE.

Peasants carrying faggots meeting on the path between green rounded hills.

Small margins, good color.

TOKAIDO 53 VIEWS—Continued

No. 399

399. RAIN AT SHONO.

The most celebrated rainstorm print in Japanese art.
Margins. First state, but centre crease.
The excessively rare early "light-colored" impression whose delicate printing conveys admirably a stinging, blowing rain.
(Illustrated)

400. RAIN AT SHONO.

An exceptionally fine impression of the better known "first state" (really second). Illustrated by Bing in "Le Japon Artistique."
Margins. Very fine state.
An unusual opportunity of comparing these impressions.

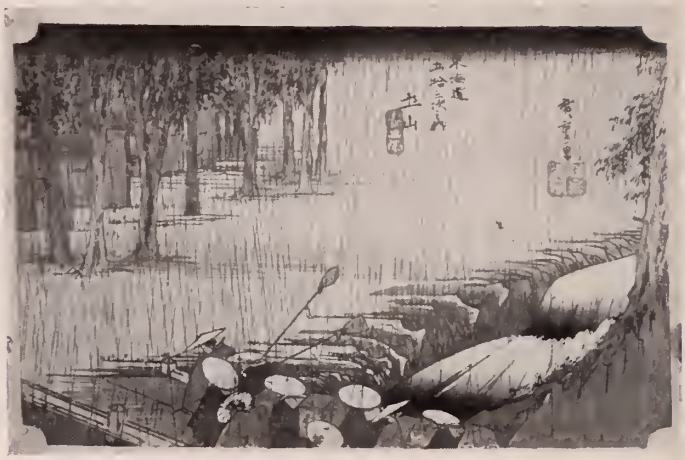
402. SHIMADA FORD OIGAWA.

Many people crossing the double River.
Full margins, good early color.

403. SEKI: EARLY MORNING START.

Barrier hangings with great blue crests form a picturesque background.

TOKAIDO 53 VIEWS—Continued



No. 404

404. RAIN AT TSUCHIYAMA.

Second only to Shono in interest. Of wonderfully fine color. *Margins. Light grey background, and good color of yellow, red and blue in the procession on the Bridge.*
(Illustrated)

405. SHIRASUKA OR SEA VIEW HILL.

A curved road between clumps of trees opens on a fine view of sea and boats on the horizon.
Small margins, fine color.

406. SHINAGAWA IN BEAUTIFUL COLOR.

First state; rising path between houses on the shore and grey hill to right, boats setting out into beautiful blue water seen against a rosy and blue sky.
Small margins. Very fine.

407. ROAD ACROSS THE RICE FIELDS AT YOSHIWARA.

Small margins.

TOKAIDO 53 VIEWS—Continued

408. OKAZU AND THE LONG RED BRIDGE.

A procession crossing, the Castle in blue against the grey and blue hills.

Small margins, beautiful color.

409. TWILIGHT AT TOTSUKA. A VARIATION.

Very fine early impression in rich color.
Margins, first state, illustrated by Happer.

410. YOKKAICHI SAN CHO KAWA.

Marvellous delineation of a sweep of wind and in superb coloring.
First state, with graduation of color in the coat.

411. YOSHIDA.

Workmen on the scaffold to right, the long bridge over water of dark blue against the further shore.
Small margins.

412. CLIFFS AT YUI.

The cliffs of dark tones, the water well graded, and Fuji purely white, reflected in the snowy sails of the four boats.
Margins and unusual color in the water.

413. YENOSHIMA: AN EXTRA SHEET.

Two travellers on a green hill to left sit under four pine trees admiring distant water view, path and island shrine of Yenoshima.

From the Ficke sale (No. 477). Characterized there as extremely rare, but questionable whether Hiroshige intended it as part of the Tokaido.

No. 414

TOTO MEISHO.

Famous Sights of the Eastern Capital. Eight Prints from this oblong series.

414. KAMEIDO TENMANGU KEIDAI NO YUKI.

Snow at Kameido Shrine, Evening View. A beautiful impression of a famous Print.
Margins.
(Illustrated)

415. ASAKUSA TEMPLE IN SNOW: YEARLY FESTIVAL.

Fine snow scene with heavy snow falling on the paths crowded with worshippers.
Full margins, very soft and beautiful in color. Illustrated in the Happer Catalogue.

416. UYENO IN CHERRY BLOSSOM TIME.

Wide path in the foreground with a short procession and worshippers going towards the Temple.
Margins.

TOTO MEISHO—Continued

No. 417

417. SAZAIDO NEAR 500 RAKKAN TEMPLE.
Path through the Rice fields with figures there and in the rice. A single tree in the foreground.

Full margins, good color.

(Illustrated)

418. AKABANE WITH THE FIRE TOWER ON THE HILL.
A bridge and horseman to left, with wooded hill with tower above.

Margins. Scarce print.

419. TOEZAN UYENO AND CHERRY TREES.
Green slopes in the foreground with a single man and a group of three with a child admiring the two large trees in the center; the red shrine to left and four tall trees.

Margins, rare print.

420. SHIN YOSHIWARA: NAKA NO CHO: MOONLIGHT.
A moonlight view of the Yoshiwara in Cherry Season.

Scarce print in good color.

TOTO MEISHO—Continued

No. 421

421. YOSHIWARA NAKANOCHO YOZAKURA.
Cherry Blossoms under the Full Moon at Yoshiwara Gate. A favorite print.
Margins.
(Illustrated)

KYOTO MEISHO

422. THE RED MAPLES OF TSUTEN BRIDGE.
An impression in beautiful color of maples, swift blue stream on which the falling leaves are drifting, and yellow hillside.

423. YASE VILLAGE IN SPRING, NEAR KYOTO.
An early impression in beautiful color of yellow and green A path from the village with women bearing loads on their heads.
Margins.

YEDO MEISHO.

424. NIHON BASHI IN SNOW:
Sunrise on a winter morning.
Small margins, good clear printing.

425 UME PLUM GARDEN:
Nice blue and grey against a faint rose sky.
Margins, fine printing.

YEDO MEISHO—Continued

426. FLOWER EXCURSION: "YEDO MEISHO."

A group of girls in yellow and blue umbrellas crowd up the slopes under three large pines.
Margins. Good color and condition.

427. SNOW AT OCHANOMIZU.

Geishas on their way to the Teahouse near the Sweetwater Trough in the thickly falling snow.
Small margins, good condition.

428. RYOGOKU FIREWORKS.

Very dark bridge rising from the lower right corner, a curved ribbon rocket and three "stars" outlined against the sky.
Margins, scarce. Beautiful blue.

429. KAMEIDO SNOW AND TENMAN SHRINE.

From the Yedo Meisho series, very soft in color and a variation from the better known view.
Margins.

430. SHINOBAZU POND IN SPRING.

A print of lovely tone; the young budding pink trees line the path along the pond.
Margins.

431. SHIMMEI TEMPLE PRECINCTS: SHIBA.

A procession passing under two Torii; Atago Hill rising from the mist beyond.
Margins.

432. TAKANAWA WITH THREE TALL SAILBOATS.

They are seen against a blue cloud. On the wharf in the foreground are the two wheeled bullock carts, a horseman, etc.
Full margins, good color.

433. RYOGOKU BRIDGE AND FIREWORKS.

Two boats showing seven lanterns and rockets bursting back of the Bridge.
Full margins. Good color.

HASUI.

Contemporary Japanese Artist.
Printing in color from wood blocks.

434. EVENING MOON AT MATSUSHIMA.
Pine Island in the Moonlight. Finely printed in tones of green with yellow moonlight.
Signed, margins. Dated. Taisho 8 (1919). Publisher, Watanabe.

SHINSUI.

Contemporary Japanese Artist.

435. DUSK AT TAMAGAWA.
Twilight scene with the tall trees shadowed on the moonlit horizon.

UNSIGNED PRINT.

Modern color block artist.

436. RAIN ON THE RIVER.
Straw stacks and cottage in the rain, the woods and distant landscape blotted by the downpour. Very delightful treatment.

THE KISOKAIDO.

A FAMOUS SERIES by Yeisen and Hiroshige.

437. ANAKA.
A procession winding up the red path to the left, round a grey-green hill. Fine original coloring.
Margins.

438. FUKATANI.
Geishas arriving at a tea-house, a noted night scene with shadow figures.
Margins.

439. CORMORANT FISHING AT KAWADO STATION.
Night scene. By Yeisen.
CONSIDERED A MASTERPIECE OF YEISEN, MARGINS.

440. MITONE IN SPRING.
Coolies in the Rice Fields, and Plums in blossom at the Torii.
ORIGINAL IMPRESSION AND CONDITION, MARGINS.

KISOKAIDO—Continued

No. 441

441. MIYANOKOSHI STATION.

Signed Hiroshige and Ichiryusai is given in the seal, very light background.

In the Amsden and Happer book, this is picturesquely characterized as "Moonlight and Mist at Miyanokoshi Station—the finest picture of mist and moonlight of any known print."

(Illustrated)

442. MATSUIDA STATION ON THE KISOKAIDO.

Hill road to right, horsemen going and coming.

443. SHIONADA STATION.

Mr. Happer calls this "A perfect landscape" suffused with a soft yellow glow. Under a thatched roof by the stream coolies, nearly nude, are resting, while others approach, coming up from their bath.

444. TORIIMOTO BY HIROSHIGE.

A tea-house on the steep side of a grey mountain commands a wide outlook of the river valley.

The original issue with the mistake in the number ("No. 63" repeated when the plate is really No. 64). Margins.

KISOKAIDO—Continued

No. 445

445. SEMBA STATION ON THE KISOKAIDO.

A celebrated "Moonlight" print, very rare original condition. Signed.

PERHAPS THE MOST DIFFICULT TO SECURE of this much sought for series.

(Illustrated)

446. SUHARA RAIN FROM THE KISOKAIDO.

By Hiroshige. A famous and very desirable rain scene.

THREE PRINTS FROM HIROSHIGE'S
"Ronin" or "Chushingura" set.

447. ATTACK BY MOONLIGHT IN THE SNOW.

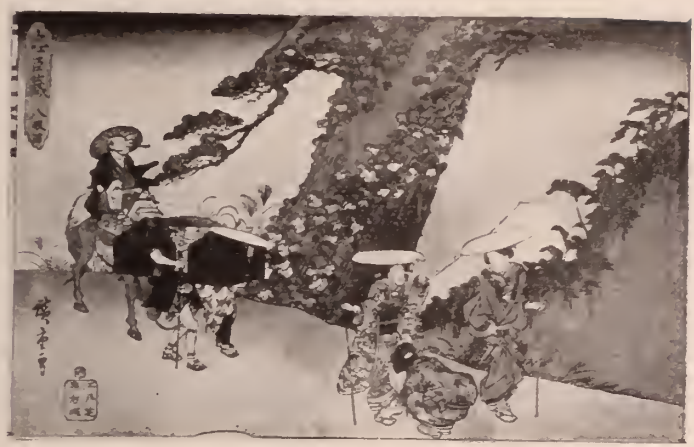
The massed figures subordinated to the towering snow covered cliffs to the left.

Margins and good color.

448. RONINS BATTERING THE DOOR.

Twilight scene.

RONIN SET—Continued



No. 449

449. THE JOURNEY OF TONASE.

Her maid stopping to tie her sandal, mountain scenery with an immense tree round which climbs a red vine.

No. 450

KYOTO MEISHO.

450. YODO GAWA: MOONLIGHT FERRY.

A splendid composition, the straining boatman as he watches the cuckoo fly across the moon rising in misty clouds, a masterpiece of drawing.

Mr. Happer says: "One of the finest in the series."

451. YODOGAWA MOONLIGHT FERRY.

Another copy of the same, has been folded.

PAINTINGS BY HIROSHIGE AND OTHERS.

HOITSU.

452. FLOWER ARRANGEMENT: PAINTING ON SILK.

A large basket, jar shape, filled with flowers, a great pink peony, Chrysanthemums, and a spray of Peach Blossoms, etc. Mounted on gold brocade, ivory tips, signed Hoitsu fude.

HOKUSAI.

453. KAKEMONO PAINTING ON PAPER.

Two Men eating Tororo from bowls. Unsigned. Mounted on blue medallion brocade.

OOSHU.

454. THREE LARGE STORKS ON THE SHORE.

Kakemono painting on silk, signed Ooshu sei. Mounted on flowered Chinese brocade.

CHINESE PAINTING

Signed Jipa Kuyeisei.

455. A CHINESE PRINCESS THROWING FLOWERS FROM A BASKET.

Beautifully painted on silk, probably a 19th Century copy Mounted on brocade.

CHINESE PAINTING

456. KAKEMONO PAINTING ON SILK.

Ri Pei and Two girl attendants. Mounted on paper, 19th Century.

457. CHINESE PAINTING ON SILK.

Two Girls Playing Flutes, very tall and graceful figures, one seated and one standing on a Terrace. 19th Century. Kakemono mount.

PAINTINGS—Continued

No. 458

BAIREI SUZUKI.

458. KWACHO KAKEMONO PAINTING ON SILK.

A White Bird poised on a Pomegranate bough with fruit, near Peonies and rocks. Signed Bairei.

(Illustrated)

PAINTINGS—Continued

KINDENKO.

458a. TOBOSAKU AND THE LITTLE BOYS.

Kakemono painting on silk painted for the Koki celebration. Signed Kindenko. Mounted on gold colored brocade, ivory tips.

HANAFUSA ICHO.

459. KAKEMONO PAINTING ON SILK.

"Asazuma," a girl playing a Tsutsumi in the boat, under a willow. Signed "86 Years Hanafusa Icho." Mounted on brocade, ivory tips.

JOKEI.

460. KAKEMONO PAINTING ON SILK.

Chinese Landscape and figures. A Terrace overlooking a mountain torrent. Signed Jokei.

CHINESE PAINTING BY JOKIN.

461. MAKIMONO PAINTING ON SILK.

Quail and strawberries, Peonies, Rocks and Green-capped white Bird, Plum Blossoms and a pair of white Birds of Paradise with Green Crests. 19th Century. Signed, Jokin.

CHINESE PAINTING.

462. SIXTEEN WOMEN AND CHILDREN IN CLOUDS DESCENDING INTO A GARDEN.

Painting on silk, 19th Century, mounted as a kakemono.

463. KAKEMONO EMBROIDERY ON PINEAPPLE TISSUE.

Peony and Butterfly in tones of pale gold and green. Ivory mounts.

YEISHI.

464. KAKEMONO PAINTING ON SILK.

Courtesan under the Cherry Tree, wearing a black robe with orange silk obi. Signed, Chobunsai Yeishi Fude.

PAINTINGS—Continued

No. 465

TOSA SCHOOL PAINTING.

465. THE GIRL IN WHITE.

Kakemono Painting on Paper of a Young Girl in a robe of white brocade patterned in flying birds and the pictures of Poets and lined with rich orange silk. Mounted on cloth of gold, with ivory tips, and box.

Illustrated in the Ficke catalogue.

PAINTINGS—Continued

No. 466

HIROSHIGE PAINTING.

466. FUJI SEEN FROM NUMAZU: SNOW LANDSCAPE.
Painting on silk, mounted on silk, signed Hiroshige.
(Illustrated)

THE WALPOLE GALLERIES, 10 East 49th Street, New York

PAINTINGS—Continued

HIROSHIGE.

467. SUNSET: HOROISAN PINE AND STORKS.
Printed on silk, colored by hand. Signed. Mounted on brocade.
Wild mountain scenery. Very fine.

468. HIROSHIGE DRAWING.
Yui, with view of Fuji from Satta Peak. Painting on silk, signed Hiroshige, mounted on silk.

469. KAKEMONO PAINTING ON SILK.
Sarashina Tagoto no tsuki, or countless Moons' Reflections. Signed Hiroshige.

470. KAKEMONO PAINTING ON SILK.
Fuji seen from the Pine Grove. Signed on the bole of the tree Hiroshige. Mounted on silk.

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